

FLIPSIDE

Number 78, May/June 1992

\$2.50



TVTV\$

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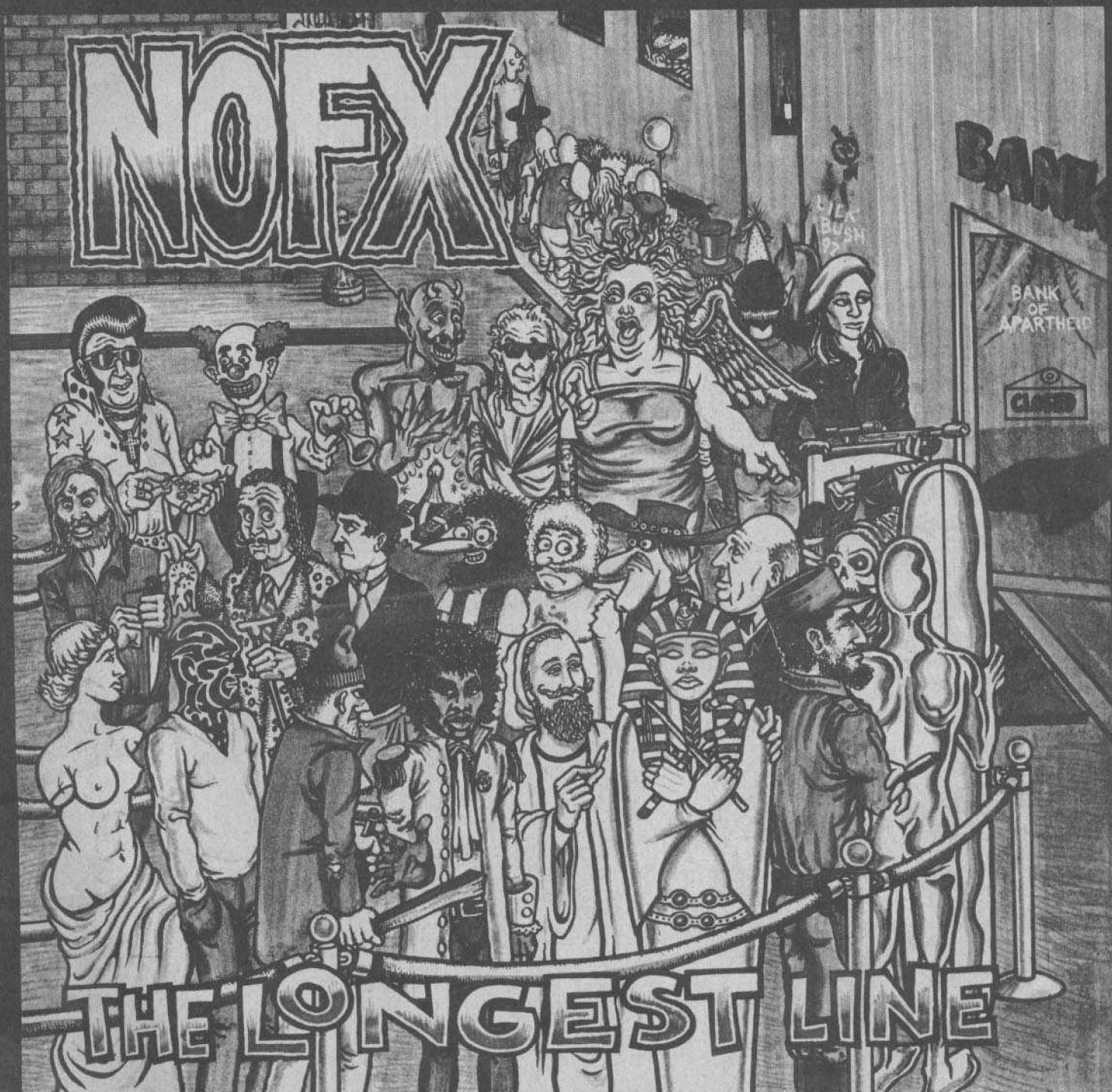
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SUBSCRIPTIONS

All subs are for 6 issues (1 full year!). Please list the issue you want your sub to start with and remember, we come out bi-monthly.
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- Canada or Mexico/S.A. \$20.00
- Europe or Asia \$30.00
- Australia, Japan, etc. \$35.00

BACK ISSUES

46-53, 55-77.
- U.S. \$2.50 each.
- Canada or Mexico \$3.00
- Europe or Asia \$4.00
- Australia, Japan, etc. \$5.00

CATALOG

Details of all our shit is in our all new catalog! Descriptions of everything plus news! All for one 29 cent stamp, or IRC.

RECORDS

#11 - MIA "After The Fact" LP
#14 - Detox "We Don't Like You Either" LP
#15 - Bulimia Banquet "Eat Fats Die Young" LP
#16 - Instigators "Shockgun" LP / CS
#17 - The Crowd "Big Fish Stories" LP / CS
#18 - Death Ride 69 "Elvis Christ The LP"
#20 - Bulimia Banquet "Party My Colon"
#21 - Motorcycle Boy "Feel It/One Punch" 7"
#22 - Motor Morons 5 song 7" EP
#24 - Paper Tulips debut 20 song LP / CS
#25 - Das Clown 4 song 7" EP
#26 - Popdefect "To Each His Own" / "Without" 7"
#28 - Sandy Duncan's Eye "525 NTSC" / "Sub" 7"
#29 - Popdefect "Puro Desmadre" 7"
#30 - The Big One. L.A. / S.F. comp. LP/CS/CD
#31 - Anus The Menace debut 15 song LP / CS
#32 - Babyland 4 song 7" EP
#33 - Pooch's second solo single. 2 song 7"
#34 - Dirt Clod Fight 4 song 7" EP
#35 - Paper Tulips "Linoleum" 3 song 7" EP, booklet.
#36 - Popdefect "Third Degree Roadburns" 4 song 7", booklet.
#37 - Babyland "Reality"/"Under"/"Smrow-toh" 12" EP
#38 - TVTV's "Brainwashington" LP/CD
#39 - Dirt Clod Fight "Everything That Isn't" LP/CD
#40 - Sandy Duncan's Eye LP/CD
- U.S. prices: \$7.00 LP/CD, \$5.00 EP, \$3.00 7".
- Canada/Mexico \$7.00 LP/CD, \$5.00 EP, \$3.00 7".
- Europe/Asia \$12.00 LP/CD, \$9.00 EP, \$4.00 7".
- Australia/Japan/etc \$13.00 LP/CD, \$10.00 EP, \$5.00 7".

RODNEY ON THE ROQ TOP 20 REQUESTS

Rodney can be heard on KROQ every Sunday 7 to 10 PM, and now Monday thru Friday with his "Pick To Click" with Tammy Heide at 8PM. Below I to r: John Entwistle (the Who), Inger Lorre (Nymphs), Rodney Eastman, and Rodney Bingenheimer at the UCLA Music Awards party. - photo by Dawn Laureen



- | | |
|--|--|
| 1. Mega City Four "Stop" | 11. Fabulous "There's A Riot Going On" |
| 2. Redd Kross "A Trance" / "Byrds and Fleas" | 12. L7 "Wargasm" |
| 3. The Primitives "Lead Me Astray" | 13. Bad Religion "Tomorrow" |
| 4. Blur "Pop Scene" | 14. NoFX "The Moron Brothers" |
| 5. The Mess "Silver Like A Dime" | 15. Revolver "Since Yesterday" |
| 6. Adorable "Sunshine Smile" | 16. Spiders and Snakes "Little Willy" |
| 7. Ludicrous Lollipop "Lies About My Life" | 17. Pavement "Summer Babe" |
| 8. Nymphs "Imitating Angel" | 18. Muffs "Guilty" |
| 9. Silverfish "Crazy" | 19. Captain America "Flame On" |
| 10. Xoffender "The Punk" | 20. A House "Endless Art" |

AD INFORMATION

DEADLINES:

FOR ISSUE #79 - Friday, June 19th!
#80 - Fri., August 21th, #81 - Fri., October 23th.

SIZES AND PRICES

Inside covers	7 1/2"W x 10"H	\$200.00
(multi-color prices on request)		
Full page	7 1/2"W x 10"H	\$175.00
1/2 page	7 1/2"W x 5"H	\$90.00
1/4 page	3 3/4"W x 5"H	\$45.00
1/6 page	2 1/2"W x 5"H	\$30.00
Bus. card	3 1/2"W x 2"H	\$20.00
Classified	(Per 40 words)	\$2.00

REQUIREMENTS:

1. Send payments with ads.
2. Make ads the right size!
3. Use black ink on all art.
4. Halftone all photographs with 85 line screen.
5. Deadlines are when we expect to be filled up with ads. Sometimes that is sooner than later - so don't wait until the last minute.
6. Do not send transparent film or negatives.

"Nirvana Cheese Logs?"

Man, is it gettin' weird out there in Punk Rock Land. Barely a day goes by that my mind isn't blown wide open by another reminder that mass media has discovered "our" music. One day it's the chubby housewife at the market fondling cheese logs in her official Nirvana shorts. The next day, my neighbor, young Beaver, is tossing the Nerf football with Pop wearing his PG version of a once offensive Nirvana shirt. What about those drunk jocks we saw last night slappin' themselves on the back yelling that irritating "Here we are now!" chorus? Or how about those long gone punk heroes from the Pistols and Clash bringing their "new" bands to an arena near you sponsored by the good folks at Hyundai? Do we call this progress or sellout crap? It's too damn confusing. Is it a bad thing that the players involved now stand a chance of making a living off of their passion? No, but the repercussions of these larger labels dangling that Big Money carrot out there in indie land has far reaching repercussions. The sleaze factor is rising as the weasels cut each other's throats for a shot at the Big Time. More common than not these days are the little pissing contests between formally friendly bands over that prime gig time slot in some dumpy, half-empty club. Or how about that former Flipside band overheard pushing for their extra "5% of the door" because "their contract said so." Yuk. What's the up side to this mess? Well, to their credit, I've yet to hear Nirvana open their yaps without plugging some lesser known bands or the "underground" scene in general. Some feel this exposure will allow more offensive bands to control more elements of their craft on every level. Meanwhile, many die-hards or fringe elements are pushed further out, or deeper underground to find what they crave. Some turn back to the energy of their roots, which due to wide age span of today's scenesters, could mean anything from 60's garage to 80's hard-core. Others put effort into warehouse shows far from clubland, all night desert gatherings powered by generators, or benefit gigs for worthy causes. A jillion cool small labels thrive, trying their damndest to spring local noise on the rest of the world. Some of us create computer mayhem, chase UFOs, or pierce our privates. Punk's not dead, over, or sold down the river. It's still out there, in a splintered and distorted form, ready to give you what you need or crack you in the head, all at the same time. Join us. -Martin McMartin

Quote of the month: "Fuck chicks, man, I want to meet allens!" Johnny Anus

ding
by e.h. lucas

The Bible climbed into the ring with the Origin of Species and when the ref clanged the bell, the good book refused to tap gloves, it went into violently swinging like an ape whose territory had been violated.

Baby Darwin took four blows to the head and then started returning the favor with roundhouses to the ribs, shouting "Clarity over ambiguity, empirical evidence over hypothetical self-justification."

The ref blew his whistle and said "Penalty - Origin of the Species - shoving - fifteen yards;" the opponents looked at the striped monkey and said wrong sport, idiot.

Round 1 was over. The Bible was in her corner drinking holy water with God, and the Origin was evolving from paperback to hardback, phasing out all the weaker qualities to survive in the hostile environment.

DING!

The Bible came in violently swinging like an ape whose territory has been violated by a smarter ape that let others decide if it's world view was more sensible than other apish world views instead of demanding "Abide by my ways or burn in hell, atheist."

The Bible was getting off so hard on her righteous wordage that she got distracted -- Kid Species made contact to the gut and she went DOWN, the new and old testament went DOWN,

and Jesus at ringside, who had a lot of donation plate money riding on his dad's bio, threw in some nails and the hateful lying doctrine on Natural Selection tripped.

After 12 rounds they were both finely beaten, and the President of Crown Books announced "Winnah and Still Campeen, the Bible;" and the Bible would not shake hands with the loser,

she stuck out her tongue, stuck her finers in her ears and danced around singing "Nah nah nah na-na nah, panty-waist, panty-waist,"

and the Origin looked out at the bipedal hominids and said, "Forgive her, my children, she knows not what she does."

Untitled
by Jeff Mikhailovich

the weatherman forecasts
armageddon
I have lost interest in
black power
and
what makes women evil
Operation Crazy Whiteboy
caught in a desert storm
laughing at it all
and looking for flowers to pick

Oook boy...
by John Tribbett

Many strange expectations
I've had
in a dingy little closet
of mine.

Sick and sad
little love stories
about this or that woman.
And I'll throw in a little bottle,
and how we'll mix and mingle,
cooking up a half baked scheme,
full of lusty dreams and demons,
sweaty tussled mumbblings
and drunken promises.

But more often or not,
they leave me laid up and locked,
in a dirty little turnstyle corner,
scattered with broken wine lines
and a cobweb of blurred delusions,
late in a Saturday night.

creator
by mik m mollett

He rivets his hand to his thigh using his other hand. In his deepest trench of knowing he hopes this time it will take. The last time he tried attaching body parts he fell asleep & dreamed he was flying over forests & cillies to save each other from evil. When he awoke the knee was no longer glued to the shoulder. So this time, along with superglue, rivets are also snapped thru the skin. If he can remain calm & focused, he thinks, this time I'll be successful. I'll create myself in my own image.

Born In Oklahoma
by Blacky Hix

*I grew up with 11th Street Nightmares
where people treat each other like
contagious diseases.
All your life you face deadpan greetings.
Smiles cost you five bills.
Nothing is free
but a hard time and an ass kicking.
That's Oklahoma:
Whiskey.
Crank,
Broken knuckles.
Twelve hour shifts.
Low wages.
Ugly women.
Stupid men.
You say hello to your home town
if you want your teeth
knocked down your throat.
If not
grab a twelve pack,
and drink yourself obvious.*

Prince Charming
by Kevin Sampsell

**If I didn't know you any better
I would say
you were a cartoon
yet not as memorable**

**posed against your
bright red car**

**nothing to say
just empty balloons
above your
badly-judged haircut**

The Blood Drench'd Shadow
by W.H. Pugmire

*The blood drench'd shadow flows beneath my feet
And leads me to a realm of death and doom.
The early evening air is soft and sweet,
Kiss'd subtly by earth's marvelous perfume.*

*The crimson shadow leads me to a room
Of ling'ring darkness by the waterside.
The salty air chokes sweetness from the gloom,
And all the wonder in the world has died.*

*The wet red shadow slowly starts to glide
Across the floor to where the dull knife sits.
Devoted as I am to suicide
I shiver slightly, shaken by mad fits.*

*Then kneeling to the scarlet shadow's form
I blend with it and find my way back home.*

Why We Fart or, How Flowers Get Their Smell
by Eric AOC Brown

First, a quantum packet of air that was supposed to get exhaled and go help a flower photosynthesize, gets lost at the fork in the road at the tracheoesophageal junction because the lighting's bad and it can't read it's map -

gets swallowed and falls into the stomach, where all the food particles are doing the lambada and it saunters up to a carbohydrate,

promiscuously leans over and whispers into the carbohydrate's hydroxyl "show me how to get nasty,"

and the host of the party, a snobby gland who paid for all the HCl out of his own pocket, goes "Can't you read? FOOD PARTICLES ONLY,"

and two big bouncers who work in the liver on weekdays drop kick the poor misguided gas wad who shoots up the esophagus like mercury in a thermometer dropped in lava, through the sinuses and into the brain;

the person outside gets a dumb idea and hits the forehead thinking the idea to be brilliant, and it's back down to the belly for our little friend, who is immediately re-ejaculated by the bouncers,

out the exit door onto the filthy streets of the duodenum, which sets off a motion detector that booms

"Perimeter violation; you are too close to the fecal material; move back," and the air packet's thinking oh shit -

I've got too many speeding tickets for those burps and hiccups I was riding last month - I can't afford to get busted, so it slides down into the colon,

which is much like the hole that Alice fell into, except much more frightening, and the lonely flower, in not so many words, says come to me, my betrothed, else I shall perish in shameful odorlessness, turns up the suction,

the air shoots out of the anus like a patriot missile, and swan dives oh so gracefully into the chlorophyll sky.

How to read these reviews:

1. Number. Directly following the names is the issue number of the zine listed here.

2. Price. Cost of the zine which may or may not include postage. An "****" means that although the zine is free, postage is not so send stamps, IRCs or some change.

3. Description codes:

A- Size of paper
S- Standard (8 1/2" x 11")
HS- Half standard (5 1/2" x 8 1/2")
L- Legal (8 1/2" x 14")
HL- Half legal (7" x 8 1/2")
T- Tabloid (usually 11" x 17" newsprint)
M- Mini (smaller than half standard)
O- Oversized (larger than tabloid)

B. Length
Number of pages

C. Notes
R- Photo reduced type
T- Typeset or laser printed
M- Multicolored cover
M+- Multicolored cover and insides
F- Full color cover
F+- Full color cover and insides

ABUS DANGEREUX #25, \$5.00, S-36-T
(B.P. 172, 82001 Montauban Cedex, France)
Neatly done French zine with a lot to read if you read French! Features Jeff Dahl, Crazmps (cover), Moe Tucker, Ramones, Dogs, Deadly Toys and a whole lot more. (With a free 3" CD!!!!)

AND I FEEL LIKE AN ALARM CLOCK
#12 1/2, \$2.00, HS-44
(POB 1551, Royal Oak, MI 48068)
A real fans zine, with a lot of great personal touches - like hand drawings (good ones) and graphics of most of the featured artists - rather than the usual promo photos. Stuff this time includes: Geko, Tribe, news, reviews and commentary.

ANGRY THOREAUAN #2, \$1.50, S-28-R
(POB 2246, Anaheim, CA 92814)
Like always, lot and lots of reviews here - a big zine section, happening letters pages and some good commentary. Tin-Ear has his shit together.

ANOREXIC TEENAGE SEX GODS
#8, \$3.00, S-48-R
(78 Pleasant St., Cambridge, MA 02139)
Good old trashy rock and roll! Lotta photos! See Shaneshit for more!

ART FLUX #1, \$1.00, S-24
(POB 8722, Minneapolis, MN 55408)
Mainly a comic zine but includes other stuff too - like Steel Pole Bathub, tottoos, reviews, and features (Ace Backwards). A great first effort.

ATAKRA #5, ?, HS-16-R
(POB 15, Arcata, CA 95521)
Lots of reviews, but mostly just off the cuff chatter about whatever.

BABY SUE #9, \$1.50, HS-20
(POB 1111, Decatur, GA 30031)
This music reviews ish calls 'em as they see 'em.

BAG O' STINK ?, ?, HS-12
(POB 2942, Ann Arbor, MI 48106)
Interesting articles and reprints that spark the imagination.

BEHIND THE WALL OF INJUSTICE
#1, ?, S-28
(POB 6188, Fullerton, CA 92634)
Well done first issue put out by O.C. Peace Punks and covering all kinds of issues with a lot of photos, and graphics. Music stuff too - Mind Rot, Another Destructive System, Pagan Renewal, Church Police, Total Chaos. Good job and well needed.

BEN IS DEAD #18, \$3.00, S-64-T
(P.O.B. 3166, Hollywood, CA 90028)
As the themes keep getting worse and worse (this one being glamour) my interest starts to wane. The big music content this time is Glue, but alas there's tons of reviews and articles not related to "glamour" to get you through. Otherwise, pretty primo.

BIRTH OF A HOOLIGAN #1, \$3.00, HS-32
(POB 128, Derby DE1 9PX, England)
Neat and well done (but bad photos) zine cover lots of reviews and spots the Allsorts, Blaggers, King Apparatus, 100 Men, Red London, Ritam Nerada and more.

BLACKBELT #1, ?, HS-28
(POB 763, Hampshire Ctg., Amherst, MA 01002)
Cartoons, collages, opinions and some reviews.

BORDER X-INGS #37, \$2.00, S-20
(POB 5173, N. Bergen, NJ 07047)
"The fanzine on Irish Rock groups and Celtic life." And that it is, lotta U2 in this issue (as always) as well as other writing, poems, etc.

BUZZ #76, *, S-40-TM
(PO Box 3111, Albany, NY 12203)
Upstate New York coverage with reviews, articles, great pictures and interviews. In this issue hits Swans (cover), Gruntruck, Kings X, Bosstones and more.

BUZZ KILL #3, SASE, M-12
(POB 43950, Phoenix, AZ 85080)
Small, but more to read than you'd expect. Reviews and lengthy opinions and commentary.

CAFFEINE #1, \$1.00, S-26-R
(149 Elderwood Ave., Pelham, NY 10803)
Good first issue with Fiends, MTX and trashy tabloid cutouts.

CHAIN LETTER #2, \$5.00, HS-32
(POB 72671, Las Vegas, NV 89170)
Cute little comics and writing zine.

CHOLITA #1, ?, S-15
(7850 Sunset Blvd. #110, Los Angeles, CA 90046)
Hey, it's a lyric book from Cholita - an all girl band humping the "cholita" image. Lots of fun if not pretty typical pissed off punk rock lyrics. Gotta see 'em.

CHUMPIRE #7, ?, S-8
(RD2 Box 530, Coopersburg, PA 18036)
Lots of scattered b/w photos as well as stuff on Face To Face, Strychnine and Rat Traps.

CONCRETE SCENE V3 #3, \$3.00, HS-44-R
(A. Franceplaats 700, 3069 BJ Rotterdam, Holland)
A young Dutchman's view of his world. Articles on his belief in Hare Krishna, and interview with his former band and other political banter. - Blaze

CONFUSED #2, \$7.50, HS-20
(4959 Frontenac Rd. Rd3, Trumansburg, NY 14886)
Wild, free for all layouts sport graphics and droolings...

CRYPTIC TYMES #3, ?, S-96-R
(23 Nelson St. #3, Kingston, Ontario, Canada K7L3W6)
A monster of a zine - all pages on quality paper with scads of reviews of all sorts and plenty of interviews: the Enemies, MTX, Mono Men, Billy Childish, Girl Trouble, Ultra 5 and more. Probably the best from Canada.

DACHAU #7, \$7.50, HS-24
(POB 5663, Norman, OK 73070)
Lots of photos as well as bits on Antiseen, Born Against, Hate Party and some opinions.

DEAD AT BIRTH #2, ?, HS-15-R
(46 Old Hillsboro Rd, Henniker, NH 03242)
Poetry, reviews and some scattered thoughts.

DEAD BOOKS BREED WORMS #?, \$1, HS-12
(2620 E. Carson St., Lakewood, CA 90712)
Crude comics with thought provoking messages to go along with them. Actually pretty damn good!

DEEPSIX SUPERSTITION #3, 2 stamp, HS-28-T
(POB 391 Hampshire College, Amherst, MA 01002)

Reviews, commentary, graphics. A good underground slant.

DISSOLUTION #3, *, S-20
(3806 S. Flower St. #A, Santa Ana, CA 92707)
Handwritten and personal, this zine brings to light many of the issues that we should all think about - hate crimes, endangered species, poison from paper, pollution, fascism etc... Well done.

EDITH #2, \$1.25+, S-32-T
(1 Meadow, Bronxville, NY 10706)
A good splattering of reviews and commentary/stories/articles done up neatly and enhanced with graphics and images. I like the more literary direction, it is a bit different.

EL ZINE DE EUGENE #4, ?, HS-16
(6800 SW 40 St. #223, Miami, FL 33155)
Crude and rude comic zine.

FINSTER #3, \$1.00, HS-36
(666 Hidden Creek Rd., Arcata, CA 95521)
This issue focuses on violence against women and features a big gigantic interview with Spitboy. Other titbits and graphics on the subject as well.

FIZ #1, \$2.00, S-68-T
(POB 67E27, Los Angeles, CA 90067)
WOW! Fiz blasts onto the scene with the best desktop publishing talent I've seen yet! Killer multi-color layouts and BIG photos! Features with Nymphs, Hole, Dwarves, Muffs, funny stuff and - no record reviews! Killer!

HELP V2 #2, \$1.00, S-20-T
(341 S. Governor #4, Iowa City, IA 52240)
A little big of everything zine, concentrating on local music coverage as well as stuff on the Cramps and House of Large Sizes.

HALF TRUTH #8, *, S-32
(POB 921013, L.A., CA 90093)
This zine is growing along nicely - reviews and features with This Is Edwin, John Kricfalusi, The Shamen and other fun reading.

HANLEY NEWS #3,4,6, \$1.00, S-28
(7781 N. Ave De Carlotta, Tucson, AZ 85704)
Lots of little reviews and plenty of collage type graphics - features with Soulfish, Criterion T and Devon Morf (spell that backwards!). Good stuff.

HAWKFAN #20, ?, HS-32
(29 Cordon St., Wisbech, Cambs England PE13 2LW, England)
As you guess from the title this is the official Hawkwind fanzine, filled with photos, tour dates, reviews, tons of contacts and lots of trivia. A must for Hawk-heads.

INDUSTRIAL NATION #4, \$2.50, HS-64
(114 1/2 E. College St. #16, Iowa City, IA 52240)
Well done zine covering the "industrial" side of things. Besides lots of graphics, cartoons and contacts this issue spotlights Pigface, Die Warzau, Skinny Puppy and Lush.

INSIDE LOAD #1, \$5.00, HS-32-R
(POB 177, Cypress, CA 90630)
Quality inaural ish. Articles on Dicktit, Chemical People, FYP and Fixtures. - Blaze

ISOLATION #8, \$3.00, S-28
(5411 N. Grantland, Fresno, CA 93722)
A dark gothic edge to this well done zine, featuring: Death Among Friends, My Bloody Valentine, the Ancients, Shadow Project plus reviews and poetry.

IT #23, ?, HL-8
(POB 472084, Tulsa, OK 74147)
A hodge podge of plastered graphics, photos and scrawlings.

K #16, *, T-8
(Box 7154, Olympia, WA 98507)
This is the K pop underground catalog, but it always has good information and lotta pictures.

KNIFE #2, \$50, HS-28
(POB 26051 Westminster Sta., Winnipeg, MB, Canada R3C 4K9)
All kinds of lists, quotes, graphics, reprints, comics and drawings...

LAMPA #2(6), ?, S-20
(01-756 Warssawa, ul. Prsaenyska 18 M 20, Poland)
A Polish zine and I can't figure what it's about except that there are a lot of mimeographed pictures of girls in it? Whatever...

LAST WORD #4, \$1.00, HS-40
(4995 Alta Dr., San Berdo, CA 92407)
A little bit of everything in here, including: Rollins, Anti-Club, Jughead's Revenge, and the Grey Spikes.

LEMON #13, \$6, S-48-F
(POB 651, Gleebe NSW 2037, Australia)
Well done zine featuring the likes of L7, Fugazi, Bastro, Beasts of Bourbon and more. See Shaneshit for more details!

LES ENVAHISSEURS #8, 20 Frs, S-76-R
(2 Rue F. Fabre, 34600 Herepian, France)
Whooping grande French zine covers all the bases - I hope you read French to enjoy: Les Zindes, Lydia Lunch, Voodoo Muzak, Smashing Orange, Big Trouble house and much much more.

LIL' RHINO GAZETTE #19, \$2.00, HL-52
(POB 14139, Alinngton, TX 76094)
Jam fucking packed with lots of good info. Reviews, news and interviews with: Cavedogs, My 3 Sons, Front 242, Consolidated, and the Samples. Great zine, really...

LITTLE FREE PRESS #90, *, S-4
(Rt. 1 Box 102, Cushing, MN 56443)
Short newsletter type snack for your head. Definitely a zine for free thinkers bucking the system.

LIZARD'S EYELID Winter, \$2.00, S-24-R
(POB 8561, Jupiter, FL 33468)
Godd variety here: Lou Lombi (on tattoos), Charles Bukowski, national socialism article, Wussies interview, Ray Cappo interview and a smattering of reviews.

MAMORRO #12, \$3.00, HS-64
(Barrehalle, 31, Casco Viejo, Bilbao, Spain)
What look like a very good zine - Lunachicks, Nick Cave, Clawhammer, Girl Trouble and lots more. It's all in Spanish but hey, there's lots of cool photos.

MAXIMUM ROCKNROLL #108, \$2.00, S-132-T
(POB 288, Berkeley, CA 94701)
Gigantic interview with Spitboy as well as stuff on Fifteen, the Unsane, tattooing, the Constitution as well as the usual millions of reviews, letters, columns etc. Consistently great.

MERLIN'S MUSIC BOX #11, ?, S-80-F+
(Argiroupoleos 27, Athens 114 71, Greece)
This mag presents tons of good features and well printed photos - but, it is in Greek. This is their Seattle issue with that whole crew as well as the Fall, Clawhammer, Extreme Noise Terror and lots more.

MICRO TERRA #5, *, HS-28-T
(POB 26331, S.M., KS 66225)
Neatly done zine featuring poetry, letters, reviews and commentary.

MILK AND CHEESE #1, \$3.50, S-28-F
(543 Van Duzer St. 2nd Fl., Staten Island, NY 10304)
Well done comics zine with a full color cover! Very pro job, but the 'oons are still pretty fucked up. Great job.

MIND MELT #1, \$3.00, S-36
(551 Parkside Ln., Palatine, IL 60067)
Big print reviews and interviews, along with some nice original photos, and a big section for alcoholics. Great first issue.

MOSHABLE #15, \$2.00, S-32-T
(Stolpedalsvej 61 / Vaer. 13, 9000 Aalborg, Denmark)
Very good reading in the form of lengthy interviews (Jack Endino, Smashing Pumpkins, Coffin Break etc.) that really get in depth, as well as a good variety of articles: growing pot plants, collecting Nirvana singles, HG Lewis films...

MOWER #1, ?, L-88-T
(Bachgasse 1, 7758 Meersburg, Germany)
Excellent poetry and graphics zine that comes with a free 4 band comp 7". This zine covers illustrations by the likes of Richard Kern, John Yates, Tit Wrench and Oliver Ruts and words by Bob Z, Mykel Board, Vic Bondi and God among others. Very impressive.

MUTE ON THE FLOOR V2 #1, \$2.00, S-48-T
(POB 41648, Santa Barbara, CA 93140)
Simple layout, easy to read. If you haven't read enough about Nirvana, Fugazi, or Helmet, here's some more. - Blaze

N.Y. REVIEW OF RECORDS V2 #4, \$2.50, S-34-TF
(220 east 95th St. #4B, New York, NY 10128)
Well put together zine that is, you guess it, tons of record reviews. Good insight and some lengthy mini-features make this very interesting.

NEUROSIS April 92, \$30+stamp, S-4
(25716 Haskell, Taylor, MI 48180)
Very short big handwritten newsletter.

NEW ROUTE #16, ?, HS-32-F+
(73 Spring Street, New York, NY 10012)
Hot little mag, professionally done with lots of colors and big time ads as well as a good sampling of smaller band features: Ween, Love Battery, Cracker, Flat Duo Jets, Gruntruck, Nymphs and more.

NO DUH. #2, \$1.00, HS-28
(2 Aldie St. #1, Allston, MA 02134)
The editors like to yap around and print enough fave lists that I almost feel like I know them. Good writing, some reviews and a solid layout.

NO ONE KNOWS ANYTHING ?, \$1.00, HS-28-R
(POB 224, 41-900 Bytom, Poland)
A Polish zine with a twist - it's written in English! It's nice to see the different slant on things - features with Nomeansno, Trottel, Green Brigades and Poland and Germany plus reviews and all that.

NOISEWORKS Mar/Apr. 92, \$2.50, S-44-T
(9402 Hale Place, Silver Spring, MD 20910)
Another well done issue! Tight, simple layouts and big original photos highlight some cool features: Foetus, Swervedriver, Daniel Johnson, Clawhammer, Bevis Frond and High Back Chairs. One of the best.

NOISY CONCEPT #14, \$5.00, HS-16-R
(621 Baset Rd., Bay Village, OH 44140)
Lots of columns and general commentary, some reviews and an interview with Satan.

NOT YOUR BITCH #7 1/2, \$2.50, HS-52
(1276 Wilson Ave. #230, St. Paul, MN 55106)
Lots of good writing concerning feminist issues - from all perspectives. A good read.

NOZZLEHEAD #3, ?, HL-36
(5 Oxford Rd., Albany, NY 12203)
This big print zine likes to go one and on about things, and it's good because it's pretty intelligent and gets ya thinking.

PAPERBACK JUKEBOX #7, *, T-28-TM
(1914 NW 24th Pl., Portland, OR 97210)
"A field guide to Oregon's rock & roll culture" - lots of contacts, interviews, features etc.

POOL DUST #13, \$5.00, HS-36
(1000 Sunset Way, Bellevue, WA 98004)
Great skate zine features a lot of GOOD original pictures and a good upbeat but punky attitude.

PROFANE EXISTENCE #14, \$2.00, T-24-TM
(POB 8722, Minneapolis, MN 55408)
PE no longer looks like MRR with it's new tabloid size and abandoning the "sloppy punk" style. Lots of good social and political messages and interviews and tons of reviews. Very good zine.

PROS AND CONS #1, \$1.50, HS-20
(POB 413, Bristol, TN 37621)
Nice little poetry and graphics zine.

PURE FILTH #9, \$1.00, S-30
(603 Bridewell #4, Los Angeles, CA 90042)
Good entertaining fun, punk rock style. Features include: Supercharger, Padded Cell and loads of live reviews, record reviews and gossip.

ROC #8, \$10/yr, T-12-M
(320 S. Cadiz St., Jewett, OH 43986)
The name of the mag stands for Rock Out Censorship, and that exactly what this enthusiastic and informative zine tries to do. This one features a Robert Anton Wilson interview.

RAW IDEA #3, *, HS-28-R
(435 W. Delavan, Buffalo, NY 14213)

Good old youth liberation, anarchy zine with some angry writing, comics, graphics etc.

REAL LIFE #46, \$10/year, S-48-T
(6520 Selma #332, Los Angeles, Ca 90028)
Besides everything else in the world, Real Life features one special band per issue - this time it's Sandy Duncan's Eyel! Great insight into life and times in Los Angeles.

ROLLERDERBY #6, \$2.50, S-28
(POB 1491, Dover, NH 03820)
Lisa Suckdog's fanzine - need I say more? Ok, she interviews her father... need I say more? Royal Trux interview and other appetizers...

SCRAPE #4, \$.75+, S-20-T
(8601 SW 40 St. #132, Miami, FL 33155)
Reviews up the yin yang, new, and a big Leaving Trains piece.

SECOND GUESS #2, ?, S-14-T
(POB 9382, Reno, NV 89507)
Good entertaining writing (a feature by Mykel Board), reviews and Jello.

SEE HEAR #19, \$2.00, S-48
(59 E. 7th St., New York City, NY 10003)
This place be a zine store, and this is their catalog. A very good source indeed. The selection is pretty wide and you can order direct. Videos and books as well.

SHRIMP #?, \$4.00, S-72
(7850 Sunset Blvd. #110, Los Angeles, CA 90046)
Vaginal Davis and friends put together a whopper of a rag with tons of very graphic photos and pointed writing. Not for the sexually squeemish. Pretty bold - everybody needs one on their coffee table - it's a thick one...

SINCE #4, 20F, S-52
(1 Place Genevieres, 59000 Lille, France)
All in French, but nevertheless, these all glossy

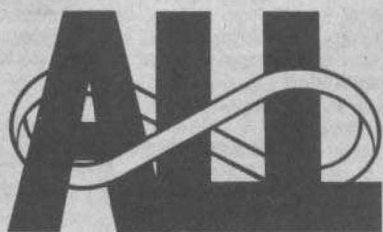


dirt clod fight

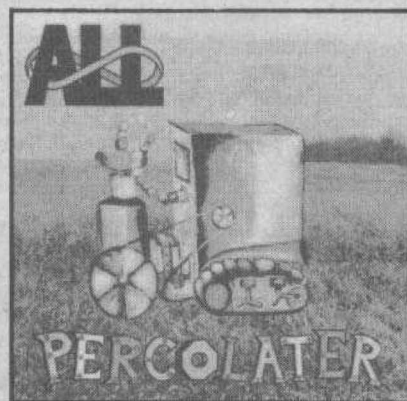
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PERCOLATER



PERCOLATER, the fourth studio LP from **ALL**, could only be recorded by a band that lives, works and breathes the credo **ALL OR NOTHING**. **ALL** erupted five years ago from the rubble of the **DESCENDENTS** and **BLACK FLAG** with a So Cal based pop-core guitar, bass and drum jolt. In their quest for the "total extent," **ALL** lived and played together in the same Lomita, CA living



CRZ 022 (LP/CA/CD)

/office space until 1990 when they relocated to a four bedroom affordable house in Brookfield, MO. Being in the middle of the U.S. enables **ALL** to support their eight month a year touring habit, and they get some quality fishing done in Brookfield Lake as well. On **PERCOLATER**, **ALL** blends hard playing and heavy hitting with the band's knack for writing memorable songs, served up in a straightforward, highly developed musical attack.

ALSO AVAILABLE:

ALLROY SEZ... (LP/CA/CD) CRZ 001 ■ **JUST PERFECT** (12" SINGLE) CRZ 003 ■ **ALLROY FOR PREZ** (Mini LP/Mini CA/CD EP) CRZ 004 ■ **SHE'S MY EX** (12" SINGLE/CA SINGLE) CRZ 005 (ALSO AVAILABLE AS A 10" SINGLE-CRZ 703) ■ **ALLROY'S REVENGE** (LP/CA/CD) CRZ 006 ■ **TRAILBLAZER** (LP/CA/CD) CRZ 010 ■ **ALLROY SAVES** (LP/CA/CD) CRZ 011 ■ **"DOT"** (10" EP/CA EP/5" CD SINGLE) CRZ 024

ALL "PERCOLATER" TOUR

5/22 Easy Street Theatre
5/23 The Axiom
5/24 Jelly Club
5/26 Mesa Inn
5/27 Maxwell's
5/29 VFW Hall
5/30 Fox Theatre
5/31 Utah State Fairgrounds

Dallas, TX
Houston, TX
Austin, TX
El Paso, TX
Albuquerque, NM
Fort Collins, CO
Boulder, CO
Salt Lake City, UT

6/2 Boston's
6/3 Soma
6/4 The Palace
6/6 The Stone
6/7 Cattle Club
6/10 OK Hotel
6/17 First Ave.

Tempe, AZ
San Diego, CA
Hollywood, CA
San Francisco, CA
Sacramento, CA
Seattle, WA
Minneapolis, MN

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MORE CRUZ STUFF

ENDINO'S EARTHWORM

ENDINO'S EARTHWORM is a creature concocted by guitarist/producer, Jack Endino, that is penetrating and unsettling as a liberated concentration camp. As a founding member of the psychopower quartet from Seattle, **SKIN YARD**, Endino has staked out gritty territory with his menacing guitar style for six years. Endino has gained the "Godfather Of Grunge" title for his production and engineering work on many of the independent rock releases from the Northwest US during that same period. On **ENDINO'S EARTHWORM**, Endino launches furious, muscular guitar blasts that strike right between the eyes.



CRZ 021 (LP/CA/CD)

CHEMICAL PEOPLE

CHEMICAL PEOPLE by **CHEMICAL PEOPLE** isn't what anyone would expect from these graduates of Beverly Hills High, simply based on the four albums and one EP they've released over the past four years. Sure the TV show, **Beverly Hills 90210**, has made their High School famous but the **CHEMICAL PEOPLE** party and play much harder, faster and amped-up beyond what any network censor would permit. A key to the Chems crunch is drummer/vocalist Dave Naz and on **CHEMICAL PEOPLE**, he takes over on guitar to turn up the female magnet potential. Ed Ulrik anchors down their hard pop sound with rivet-gun shots of his bass.



CRZ 023 (LP/CA/CD)

Also Available by Chemical People:

SO SEXIST! (LP/CA/CD) CRZ 002 ■ **TEN-FOLD HATE** (LP/CA/CD) CRZ 007 ■ **THE RIGHT THING** (LP/CA/CD) CRZ 013 ■ **ANGELS 'N' DEVILS** (10" LP/CD EP) CRZ 019 ■ **SOUNDTRACKS** (LP/CA/CD) CRZ 020 ■ **LET IT GO** (5" CD SINGLE) CRZ 025 ■ **CHEMICAL PEOPLE/BIG DRILL CAR—GETAWAY/SURRENDER** (SPLIT 7" SINGLE) CRZ 701

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RECORDS

pages include the Toy Dolls, Cramps, Black Flag, Last Crack, Guns N Roses, Roadrunners and more.

SLUG AND LETTUCE #24, *, T-4 (POB 2067 Stuyvesant Station, New York, NY 10009)
This is like a regular sized zine crammed down into 4 big pages! Tons of reviews, classifieds and photos. What an amazing job job, talk about conserving paper!

SLUR #4, \$1.00, S-22-T (Room 362-21, 10405 Jasper Ave., Edmonton, Alberta, Canada T5J 3S2)
Good up and coming zine with Jello Biafra, good articles and reviews. - Blaze

SOUND VIEWS #14, ?, S-24 (96 Henry St. #5W, Brooklyn, NY 11201)
No a bad zine slanting towards the commercial side of things, never the less, features like Type O Negative and Gwar keep it interesting. Lots of NY contacts.

SPEED KILLS #2, \$2.00, S-50-TM (POB 14561, Chicago, IL 60614)
Well done zine with a drag racing slant to it. Besides tons of reviews there are tit-bits on the Cosmic Psychos, Breadwinner, Unrest and a drag racing girl named Wildgirl!

STAND BY #?, \$2.29, S-42 (945 E 43rd, Eugene, OR 97405)
Massive collection of interesting clippings and assorted graphics and scrawlings. One of the better of its kind.

SUBURBAN WASTELAND #2, .75, S-24 (2161 Bunker Hill Dr., San Mateo, CA 94402)
A punky punky zine with tons of reviews and a big feature with Shonen Knifel

SUCKERS #11, \$2.00, HS-22 (1404 Leader Dr., Killeen, TX 76542)

Concentrates on none other than GG, some good reading like all GG stuff.

SUPERDOPE #4, \$1.25, S-24-T (520 Frederick St. #33, San Francisco, CA 94117)
Good insightful articles about Clawhammer, Brainbombs, Styrenes, Solger and the Fall Outs as well as lots of long reviews and a few cool photos.

TECHNOLOGY WORKS #9, ?, HS-38 (POB 477, Placentia, CA 92670)
Excellent genre zine, reviews, graphics, artful layouts and bits with Thrill Kill Kult, Meat Beat Manifesto, Neubauten & Controlled Bleeding.

TEENAGE GANG DEBS #4, \$2+2stamps, S-24 (POB 1754, Bethesda, MD 20827)
This fanzine is for and about TV fanatics and especially those shows that became cult favorites. This issue features an interview with Eve Plumb and spreads on Gidget and Maureen McCormick. Excellent!

THE HORROR #6, 1 stamp, HS-8 (2177 Stewart Dr., Hatfield, PA 19440)
Short funzine, with graphics and opinions.

TRADE CONTACT #1, \$1.00, HS-8 (18 Rhonda Ave., Willetton, WA 6155, Australia)
Good, but short contact list and reviews.

TRUK PEZ #3, \$1.00, S-24-T (POB 1746, Royal Oak, MI 48068)
Neatly done with good original photos and lotta reviews. Features with Dijits, Fishbone, Pez etc...

TRUST #33, 3 DM, S-86-R (Salzmannstrasse 53, 8900 Augsburg, W. Germany)
Trust continues to pound out the punk cover-

age! Lots of reviews, letter, interviews, news and gig dates for all over Europe. Asexuals, Buffalo Tom, Pegboy, Toxoplasma, Fleischmann plugged this time.

TURNING THE TIDE V5, #2, \$1.00, S-8 (P.O.B. 1990, Burbank, CA 91507)
The L.A. area anti-racism newsletter.

TWISTED IMAGE #39, \$1.00, S-10 (1630 University Ave. #26, Berkeley, CA 94703)
Ace Backword's comix and letters newsletter! Always a good read, this one sports a reprint of the SET feature he did for Flipside.

UNDER THE VOLCANO #7, \$1.00, S-20-TM (POB 236, Nesconset, NY 11767)
All here in a nice tight format: reviews, classifieds, interviews (Surgery, Sea Monkey), poetry and comics! All pretty good.

VOX #92, *, T-36-TM+ (Rm 107C MacEwan Hall, U of Calgary Alberta, Canada T2N 1N4)
This pro-tabloid is a radio guide to CJSW radio in Calgary. Features this issue include Asexuals and Noam Chomsky. - Blaze

VERA KRANT #5, ?, HS-24-M+ (Oosterstraat 44, 9711 NV Groningen, Holland)
Not in English, this colorful little zine comes out quite often and cover a broad spectrum of alternative music. Excellent in many respects. Very consistent!

VICIOUS HIPPIES FROM PANDA HELL #13, *, HS-24 (Box 34, Portland, OR 97207)
This ones on day-glo hell paper! Wow! Lotta reviews as well as DOE, Matador and Empty Records pieces.

VICIOUS VINYL #4, \$1.50, S-12 (4739 University Way NE #1410, Seattle, WA 98105)
A zine dedicated to reviewing bootlegs! They'll trade you a copy if you send them you boot.

VILLAGE NOISE #12, \$2.50, S-52-T (48-54 213rd Street, Bayside, NY 11364)
Very well done, semi-pro mag with intelligent contributors. This issue highlights Nitzer Eb, Black Francis and Sound Garden. Also a special gift in the form of a "Iron Works" flexi single. Dope man. - Blaze

WORKING CLASS HERO #2, \$5.00, HS-40-R (418 Peninsula Dr., Erie, PA 16505)
A few graphics here and there and tons of writing and features that lean towards the "art" direction. Some interesting stuff to ponder.

ZACK #1, \$4.00, S-24 (1312 North Stanley Ave., L.A., CA 90046)
This zine is done by photographer Rick Castro and features an interview and photos with his latest obsession. This time it's Zack. See Zack - see Zack's dick...

ZAP #47, 4DM, S-60-TM (Postfach 403, 3000 Hannover 1, Germany)
Zap is the voice of hardcore in Germany. Consistently angry and bold with complete coverage. This issue: Sheer Terror, Agnostic Front, 9 Pound Hammer, Rollins, Gas Huffer, Cursed and a lot more.

ZERO GRAVITY #2, \$2.00, HS-16 (1018W. El Norte #114, Escondido, CA 92026)
Lots of reviews/photos/graphics and stuff on Pain Teens, Caroliner and Dirt Clod Fight.

ZONE #14, ?, HS-32 (Hahnengasse 5, D-5110 Alsdorf, Germany)
Well done zine, along the lines of Technology Works, that covers the techno scene.

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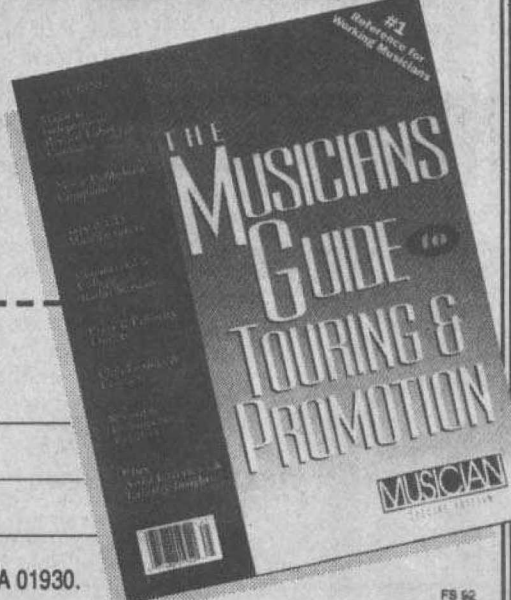
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I CAN'T BEAR THIS ONE...

Ladies and Gents,

This is the one, only and King, Paul Bearer from Sheer Terror. I read the interview with the other "Paul Bearer" and although I've heard the Serial Killers a few times and enjoyed them, I must claim the name Paul Bearer in the good name of the First Church of the Bulldog. Yeah, yeah - I know of the other guy on the WWF Show, but me thinks even the P.B. from Three Foot Acid considers that one false, and unjustified. I hearby challenge any and all persons to a Texas Cowbell Match, with no referee and whoever leaves the ring on their own two feet will be declared the winner, and rightful owner of the name Paul Bearer.

Any challengers to the throne?

The Good Rev. Paul Bearer Esq.



THE SMELL OF TEEN FEET

Dear Flipside;

I'm not a peace punk, never was, never will be, shit, if you saw me you'd think I was a redneck.

I've been reading Flipside faithfully since issue #37 but never felt the urge to write until now. I'm writing in reference to the tongue-in-cheek article "The Smell of Teen Spirit." That article was a real waste of space and time. Who's stupid idea was it to put in an article mocking out a group of people who never read Flipside anyway?? Do you think the readers of your zine really care about the odor of punks? Or anything affiliated with peace punks anyway? If so, I'm sure the audience is small (judging from your poll results.)

Shit, Dr. Janet Lester should of wrote "The Smell Of Dirty Money" about Nirvana! Which brings up another point. What the peace punk bands lack in music they make up for with integrity. True, most of these bands can't play, but even if they could would they market themselves the way Nirvana does? Probably not.

Smell my feet!

Todd Zimmer, Livingston, NJ

(Sorry Todd, there's no way on earth I can equate peace punks with integrity. Not from the ones I've know, and there's been quite a few. I won't stereo-type them all, like Dr. Lester probably would have, but once you put yourself up on that "PC" pedestal, you've got a lot to live up to. What about the member of that famous "peace punk" band who has gone on to make a fortune selling leather? Or what's the guys name who was in an old hardcore band that circled the "A" in their name who is now in Guns and Roses? Integrity? Gimme Nirvana anyday! -Al)

WHAT'S IN A TREND?

Flipside;

As always, another fine issue of Flipside. I want to commend Courtney Love of Hole. Never has there been a woman in rock'n'roll who is so open minded, so opinionated, so outspoken and can kick ass physically, verbally and musically.

If I were a woman, I would want to be Courtney Love. She's strong and beautiful at the same time. Unlike Madonna or Sinead O'Connor. Courtney Love is the real thing! As well as Kim Gordon and let's not forget Lydia Lunch - she is also the real thing!

As for music she is right about Nine Inch Nails and Nymphs. Especially Nine Inch Nails, who are totally fake - they ain't even real industrial music. To me Nine Inch Nails is just a bunch of trendoid disco bullshit that trendoid idiots pay 10 bucks to dance to in a club. Go see a real band, you art-fuck trendy idiots! Go listen to Mudhoney or better yet go see Mudhoney if you want to see a real band. Pay your 10 bucks for that instead or go to a club and support real live music. In fact you know you industrial art-fuck trendoids are POSEURS! That's right, you fuckheads have no sense of industrial roots (Throbbing Gristle, Einstürzende

Neubauten etc.), punk roots (Sex Pistols, Avengers) or hardcore roots (Dead Kennedys) or even 60's geniuses like the Who, Captain Beefheart, Doors etc.... Let us not mention Gene Vincent, Eddie Cochran, Little Richard, Husli Adkins or Esquerity from the 50's or blues greats such as Muddy Waters, John Lee

Hooker, Charlie Patton or Robert Johnson. No, you idiots are rootless motherfuckers who jump on the bandwagon at anything that is trendy. Where are trendy fucks like the Knack, Milli Vanilli, Adam Ant or Duran Duran? That's right, history. Keep following trends and you will be left behind.

We'll, anyone who disagrees then write me...

John Stewart

15 Holmes Ave. Jersey City, NJ 07306

(Well John, I'd have to say I disagree with you! To a certain extent. Although I can probably agree for the most part on your musical tastes - that doesn't mean that because WE like it, that it isn't a trend. I'm sure the 50's boppers thought the 60's rockers were trendies, just like those 60's rockers didn't like the mid-70's punk rock trendies who don't like the 80's KROQ/Duran Duran bands who don't like... We're all fucking trendies! Yeah! Sub Pop trendies, noise band trendies, revivalist trendies, Nirvana trendies, and yes - Hole are trendies too, and consequently have trendy fans. I don't like the "trend" of going back to discos any more than you do, so fuck those assholes for making the "wrong" decision, but then again, I do like the variety. Hey, I heard the Knack are gonna try a come-back tour! They'll probably go grunge! - Al)

PRESSURED HEAD

Dear Flipside;

Tommy of PRESSUREHED would like to apologize to Yesterday's Tear and Murder In Exile for any offense caused by comments made in the March/April issue of Flipside which were misinterpreted by the interviewer. The comments made were actually in reference to a totally different subject, but were printed out of context. Anyway, sorry about the misunderstanding.

Pressuredhed

TV GENERATION

Dear Flipside;

I watch a lot of television. I don't have a VCR, cable or a video game thing. So needless to say, I'm stuck with the basic 5... NBC, ABC, CBS, PBS and the hidden- closed- circuit- camera-

hidden-in-my-neighbor's-apartment-network. The later being commercial-free, 24 hour, festivals of livestock dressed in rubber nun habits, which is fine is you like that sort of thing (which I, of course, do). I feel that I should be hired for network planning. I have tons of wonderful ideas.

On American Gladiators, the should have a second hour dedicated to competition w/ skinny-white-guys-with-no-talent. Myself and a few fellow skinny white guys are applying to be Gladiators. We've already picked-out Gladiator names, too! You have the traditionals... Nitro, Gemini, Thunder, thenus-Buttjuice, Hangnail, Wifebeater, Matzoball, Organ Doner and Foot Fetish. The new events... speedtyping, tag-team photocopying of body parts, Oprah tipping, Had-dock-chuck, 2 hand touch smear the queer, how many times can you pogo stick?, and bowling (not a real Gladiator-esque event, be we LIKE bowling).

There's all sorts of talk show hosts... tabloid talk shows, like Oprah, Geraldo, Donahue, Sally etc. I have an idea that will bring great results. A talk show called "Swartzeneger." He would interview the usual... transvestites, male strippers, mafia informants, mothers who get their daughter's boyfriends pregnant, ex-Klansmen, devil-worshippers, wife-beaters, adulterers and soap opera stars... then beat the shit out of them on national television.

America's Funniest Home videos has to be changed too! First off, lets fire all the people from "Family Matters" cast, I get real sick of potty jokes and Bugs Bunny impressions. Then, we'll change the videos... cause I'm also sick of watching people falling down stairs, small children hitting their fathers in the balls and Steve Urkel impressions. Now, instead of hearing high-voiced narrations of "Oh my, I love the beach... look out for that jellyfish... whoops! - BOING!", it would be videos of "Oooo... tax audit THIS - baddabaddabadda bang!"

We have tons of "true police footage" shows which glorify cops, and make poverty stricken minorities appear evil. How about if we scratch all that shit and show the cops as they really are... footage of cops firebombing a crackhouse full of squatters, beating a handcuffed teenager half to death in his own home, or shooting an unarmed man to death, then planting a gun in his hand.

PBS could do for a make-over - make Ernie & Bert gay lovers, have Roger Ebert rip a nasty fart and Gene Siskel engage him in a fistfight, on Mister Rogers, after he over-feeds his fish... to Mr. Kitty, he could hijack Mr. Trolly, or Mr. McFeeley could give Mr. Rogers the ol' speedy delivery. Show early episodes of Doctor Who's Failing Out of College, or have a spinoff of Masterpiece Theatre... "Go Over Budget and Take A Loss Theatre", televising off-off-off

Broadway plays of neo artsy fartsy Shakespearean plays, adapted to suit who's shit don't stink.

If all goes well, I could become one of those over-paid corporate officials that we all hate so much. Sure, I'd be an over-powered money-hounding pig, but I guess it beats working for minimum wage under another over-powered money-hounding pig... naming no names of course (Sony), (actually a Sony subsidiary - who will remain nameless, else I might have the suit and tie death squad come knocking at my door... like Cumberland Farms gas station employees have -

it's a scary thing when a corporation has more power than the military AND the CIA. Perhaps someday the Government will become obsolete and G.E. will run the country - moreso than what's already true - and you won't see that on Geraldo!)

Vanilla

certain things they can do to keep some integrity. The dorks who bought "Nevermind" don't go out and look for other similar bands besides Pearljam (they don't count anyways), so I don't know why people think that. Today at school I walked by these popular/jock people who were listening to "Teen Spirit" and they said "Don't be coming around here listening to our music." I thought that was pretty funny. So I say we let the industry "starve" as someone said that I can't remember who. I hope the Flipside staff takes this as an opinion (so there's no need to be harsh on me if you reply, ok Thom and Cake?)

Full of Shit, Isaiah Casas (Well, people, that long held notion that all major labels are "evil" and indie labels are "good" is really not so accurate anymore. As history has shown to me (and I know because I've been dealing with this for the last 15 years) that the indies labels are just the testing and practice grounds for future major label record execs and employees. Not to say that these people's hearts aren't in the right places, most honestly are. That's why they're in the indie music "business" in the first place - they love it, but you can't tell me that most indie labels plans aren't to make a little money - along with selling the music that they like. I know there are still a lot of shitheads out there in major label land, but I also personally know a lot of people who grew out of the punk scene, out of booking clubs, out of managing indie labels - who are not bad people - who are working for and perhaps guiding the direction of some major labels. And, if I dare say so, not in a sell-out way. It's all mixed up, and of course making money is indeed a bigger motivational force in major places, but that line between good and evil in now a giant smudge. What does it all mean? Where will it go? I don't know. Is there really a trend to sign alternative bands? Maybe there is something there. I'm certainly ready for a changing of the guard - I was painfully reminded of that when the new Bruce Springsteen record came out and I heard it on the radio! I mean, I could not escape. I'd much rather hear

Nirvana at whatever the cost! Please! - Al)

WANNA GO TO LIMA?

Hello,
First of all, excuse me for my bad English, only I hope you can understand me. Maybe, you'll see this letter in other zines,

but the reason is the same. I write from Lima, Peru in South America and we are into the underground movement in out city. Our situation is only regular, but treat to maintain our scene alive, making gigs, zines, preparing tapes, etc. You knows the hard environment of my country: full of violence, social contradictions, injustice, corruption in all places, poverty, unemployment, recession, etc.; nevertheless we are stayin' alive.

There are some people that can live without

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As hot to get thru the border, but worth it. Last night we played a ski-lodge... Now we're taking a ferry to Victoria.
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Christ, Burlington, Vt.

(This just reminds me to tell you that part two of the interview with Steve Wagner from the Society For The Eradication of Television (S.E.T.) is coming right up. Maybe it should be a regular feature! - Al)

INDIE LABELS NEVER DIE...

Flipside;

I know everyone is sick and tired of hearing opinions of Nirvana's success, but I, for one want to keep punk underground. It seems that everyone is overwhelmed with joy on their popularity. It hurts hearing a band I once loved and discovered three years ago being played on Pirate Radio and KIIS FM. Nirvana supposedly opened the doors for this genre of music so that it can be mainstream, but to the record industry they see this music as one big dollar sign. They will signal these bands because it's a current trend and when punk/alternative is "out", oh well, next

trend. These labels don't sign because they actually like the music, it's because it will sell, for the moment, as with indie labels, they do it for the love of music. Don't get me wrong, I think the members are great guys, but is it necessary to do interviews with every damn magazine, especially Rip? All these heavy metal dorks read it and they get lumped with all these cock rock bands and that sucks. I know their music is the same and they refuse to ride in limos but there is

Result of earthquake in street
San Francisco
HEY AL. THANKS TO THE BUDS.
THE PAPER (CRACKING) TULIPS
ARE IN S.F. ON POT and driving
MINI TOUR. WERE STILL
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NEW

EYE
FOR AN
EYE

EP

T R I B E

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266 FLAGSWAMP

ROAD NORTH

DARTMOUTH

MA. 02747

EYE
FOR AN
EYE

Since I'm on a roll here I've gotta' say something about your Courtney Love interview. She got a nose-job (a little image conscious Courtney?), married a rock-star (that's what he is

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- sorry), and pals around with Madonna. And then she had the audacity to slam the master himself - Lou Reed, inferring that she's somehow too cool to play on a bill with him. What an asshole. She came off so diluted in the interview that I almost puked. She had to audition bass-players in Seattle, the overhyped scene of the world because everyone in L.A. wants a "free ride." Ever been to Rajis, Courtney? Seen the Muffs, Superkool or White Flag? There is great music here in our own city, and if you weren't so stupid maybe you'd realize it. If it's any consolation Hole sucks, and after the initial MTV hype subsides, the public will send you out to pasture where you belong. I'm also a die-hard Nirvana fan but I'm getting sick of Kurt Cobain and his "corporate rock sucks" campaign. So tell us something new! You still make 100,000 dollar videos, and play the same game so get off your fuckin' high horse and get used to it, or break up like the Sex Pistols did. I've got an idea. Why don't you keep making great records, relax a bit on "the Melvins are great" garbage that you repeat in every interview, and stop thinking that you can subvert the corporate record industry from the inside. What a crock of shit. You're popular because your music is great, and the public has been waiting for something like you guys in the age of George Michael for some time, so stop worrying about offending your old punkrock buddies by making money and get used to it for God's sakes! It's like your suspicious of

your popularity because nine-tenths of the stuff on the radio is awful, and because your friends from the Vogue won't think you're cool anymore. Fuck 'em. We won't desert you. PS: On Kurt's recommendation I checked out the Melvins and they suck... Kurt, you owe me

COMICS CORNER

Dear Flipside,

Here are a couple of my comics, for your readers. I would like to give your readers an opportunity to write feedback on them - my mailing address is below.

The "Sexual Diseases" comic was rejected by Ben Is Dead for their upcoming "Sex" issue, as is their standard procedure with my material - they deny receiving my comics, in the first place, although I have tried several times - but that's another story. I take it you have to be a local "scenester" to qualify for Ben Is Dead. Which is irritating to me, seeing as how their readers in outlying states have to cough up two or three bucks for their mag while Southern Californians get it for free. (I say they'd do well to charge for their mag locally as well.)

In any case, if you can print one (or both) of my comics, I'd be interested in hearing from your readers as to whether or not they'd like to see more of my comics, instead of the publishers telling me what the public would or wouldn't go for.

By the way - thanks for the interview with Wild Man Fischer!! If you can't use my comics could you forward them to Larry Fischer! He'd enjoy them!

Sincerely,

Brian Shane

710 Tyler St. #A,

Eugene OR 97402

(Those are the comics right below here, both for your enjoyment).

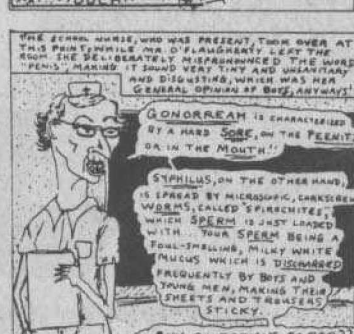


twelve bucks. Keep the spirit alive!!!

Bob Shipley,

Venice, CA

(Bob, sorry to say but I have to completely disagree with you on something. The whole Nirvana/Hole thang is such a big topic on people minds and you know there a lot of different sides and angles to their whole thing - especially with local heros Hole and Courtney Love. If you've been around L.A. for any length of time you know how amusing the whole thing really is. But there is something you brought up that I just have to disagree with - nine-tenths, or 90 percent, of the stuff on the radio is not not awful! It's more like 95 to 99 percent! Thank you. - Al)



3 STINKERS

& A CROWD OF ONE!



Try On The... Naked 35

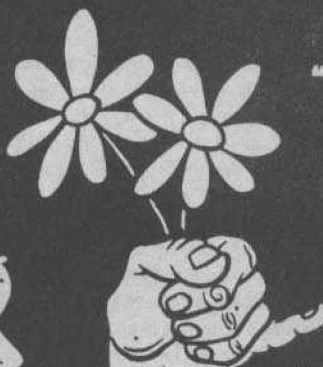


Beverly Pepper Naked 70



Best of '86-90 Naked 70CD

TIM GASSEN



"The best records that Skyclad ever managed to release"

—Tim Gassen

"The audio mastering is inept"

—Tim Gassen

"No, we should be headlining"

—Tim Gassen

"Our sales figures number in the, oh... hundreds!"—Tim Gassen

"I can't believe how all these indie bands kowtow to the fuckin' major labels all the time"—Tim Gassen

"Maybe we should drop the 'Marshmallow' so the major labels will take us more seriously"—Tim Gassen

"The Cynics stink—we're the only garage band that matters"

—Tim Gassen

"We're more popular than Jesus"

—John Lennon

"We're bigger than the Beatles"

—Tim Gassen

"So what if I'm a hypocritical, backstabbing, two faced bastard—hey, you can't please everybody"—Tim Gassen

"Marshmallow Overcoat frontperson Tim Gassen is GOD"—Tim Gassen

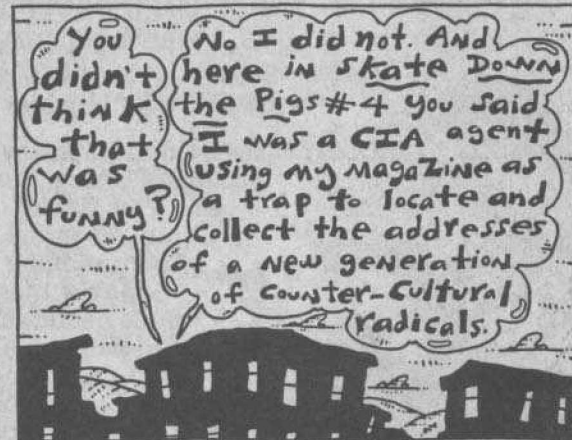
"You always start—I always finish!"
—Dave Hall

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Woe of all woes! Poor Baboon Dooley, believing Tim Johannon's latest April Fools joke that the Maximum Rock + Roll Corporation has refinanced a financially strapped Flipside and in exchange has assumed "editorial control" (i.e. censorship) over the contents of our favorite fanzine, goes to San Francisco to beg to keep his job!



TTTTS

PRESENT...

TEN HIPPIE-CRITS AND HIPPIE-SHITS

"My credit cards are the only thing that matter to me,
I'm all for peace but it doesn't work financially,
In the sixties, I was bad, protested Viet Nam
That was then, now I am a Republican"
(From TTTVS "Hippie-Crit" - 1992)

1. SONNY BONO: Good ol' Sonny Bono. Most of us remember Sonny as Cher's husband. Their only big hit, "I Got You Babe," stunk. A song that at first moved many people's hearts ended up only moving people's bowels. Anyway, Sonny's most recent achievements include becoming the Mayor of Palm Springs and passing a law banning bikini wearing in public. Now the cops in Palm Springs can say "I got you babe" whenever they arrest some bikini clad young girl during spring break. Stay tuned, Sonny is currently running as the Republican candidate for Alan Cranston's vacant California Senate seat. A real hippie-crit.

2. STEVE JONES: This former punk rock god hasn't done anything worth listening to since the Sex Pistols. Even when he was with them he was a jerk. After moving to L.A. from England, he indulged in everything that L.A. has to offer an ex-rock star, (underage girls, heroin, etc.). He can presently be found riding his Harley-Davidson down Melrose Avenue with Billy Idol. Long-haired heavy-metal hippie shit.

3. DAVID GILMOUR: Best known as the pig from Pink Floyd's "Animals," Gilmour turned probably the world's coolest hippie band into the same old tired pop shit that you'd expect from Phil Collins. Roger Waters was hip enough to fire himself from the shameless dying-horse that Pink Floyd had become. Watch Gilmour in the upcoming Buick ad campaign, (as the Buick). Big fat hippie-crit.

4. GRATEFUL DEAD: Currently enjoying a resurgence among naive well-to-do upper class youth, (who think they're "slumming it"), the Dead are horrible. Featuring far too many dirty, smelly, drugged-out musicians, the Dead play a pitiful excuse for country music. Let's give them credit as businessmen; they know that if you give these kids enough LSD and Nitrous Oxide, they will continue to pay \$30 a ticket in a regretful attempt to relive Woodstock. The recent ban on vending and camping during Dead shows will surely spur a decline in attendance, and prove to these aging never-have-beens that no one

Hippie or Hippy \hip-ee\ n,pl
Hippies [hip+ -ie] (1953): a usually young person who rejects the mores of established society (as by dressing unconventionally or favoring communal living), advocates a nonviolent ethic, and often uses psychedelic drugs or marijuana; broadly: a long-haired unconventionally dressed young person -
Hippiedom \ee+dumb\ n

Mr. Gloria

Don Polido

ever actually goes to hear them play anyway. Warning: female Dead heads usually have more armpit and leg hair than their shaggy male counterparts. Definitive hippie shits.

5. JANE FONDA: "Barbarella" was such a cool movie that it almost made you want to smoke pot. Duran Duran even got their name from it, (we're their biggest fans). Burning flags and trips to Hanoi in her distant past, the former queen of the feminist movement now sucks off television mogul Ted Turner. She spends her free time selling her aerobic videos to hopelessly bovine money squandering women, desperate to trade their hard earned money in a disgusting attempt to trim yards off their inflated bellies, while making tons of millions of dollars along the way. An unfortunately quintessential hippie-crit.

6. REDD KROSS: (Formerly Red Cross): The Ronald McDonald Brothers. Red Cross hit the scene as Hermosa Beach surf punk rockers younger than your little brother and playing with the big boys. They eventually went metal and added a D, changed the C to a K, and thought they were on their way. Well, too much inter-band argument, coupled with sobriety, belittled them to the point where other hippies did it far more convincingly.

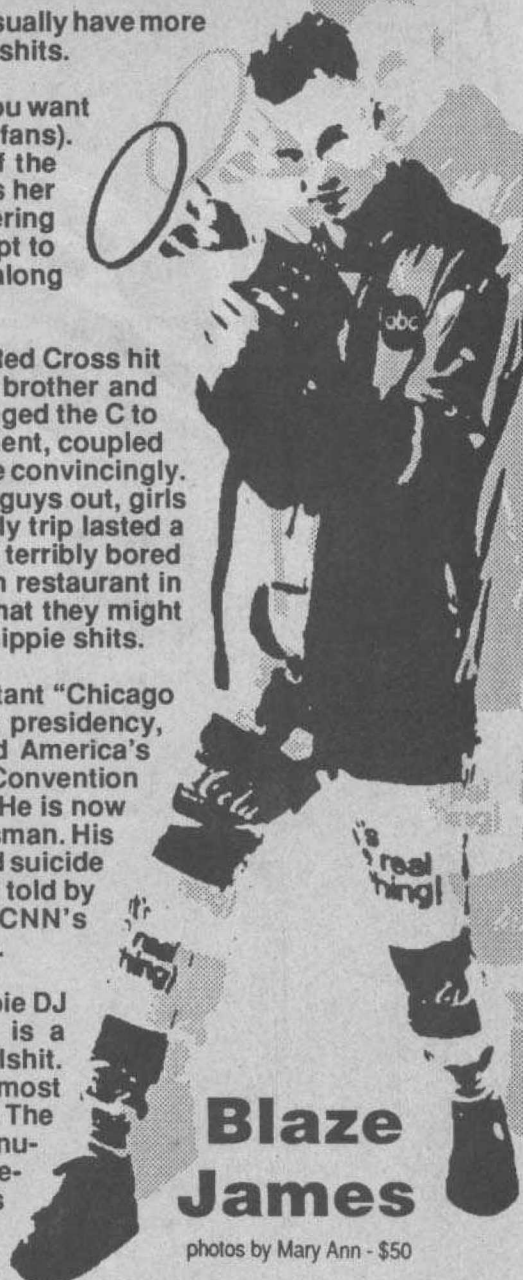
They then once again reshuffled the line up: girls in, guys out, girls out, guy in, yawn, yawn, yawn. The Partridge Family trip lasted a million years. Everyone over the age of 16 became terribly bored until, finally, Redd Kross had to open a vegetarian restaurant in order to make ends meet. Word on the street is that they might make yet another comeback. Predictable boring hippie shits.

7. JERRY RUBIN: Former key member of the militant "Chicago Seven" that all but ensured Richard Nixon's presidency, Rubin and his one-time comrades captured America's attention by ruining the 1968 Democratic Convention by rioting and looting on nation-wide TV. He is now a Wall Street consultant and Amway salesman. His former partner Abbie Hoffman, committed suicide (by means of drug overdose) after being told by Rubin to "go to hell hippie" on CNN's "Crossfire." World's biggest hippie-crit.

8. JIM LADD: L.A.'s prehistoric FM Hippie DJ most recently stated that Bob Dylan is a spokesman for the youth of the 90's. Bullshit. His non-stop rhetoric centers around the most obvious of musical hippie influences (i.e. The Doors, Lynyrd Skynyrd, etc.) while continually including himself as a person who really makes a difference. Eating mushrooms and hanging out with Led Zeppelin might be cool, but it doesn't really matter on anything close to a global basis. In fact, it's probably the drugs that he took with continuing delusions of grandeur. No doubt, at this very minute, Jim is sitting on the balcony of his Laurel Canyon estate reminding someone over his cellular phone that if it weren't for him, "rock n' roll" would have never existed. Pompous hippie shit.

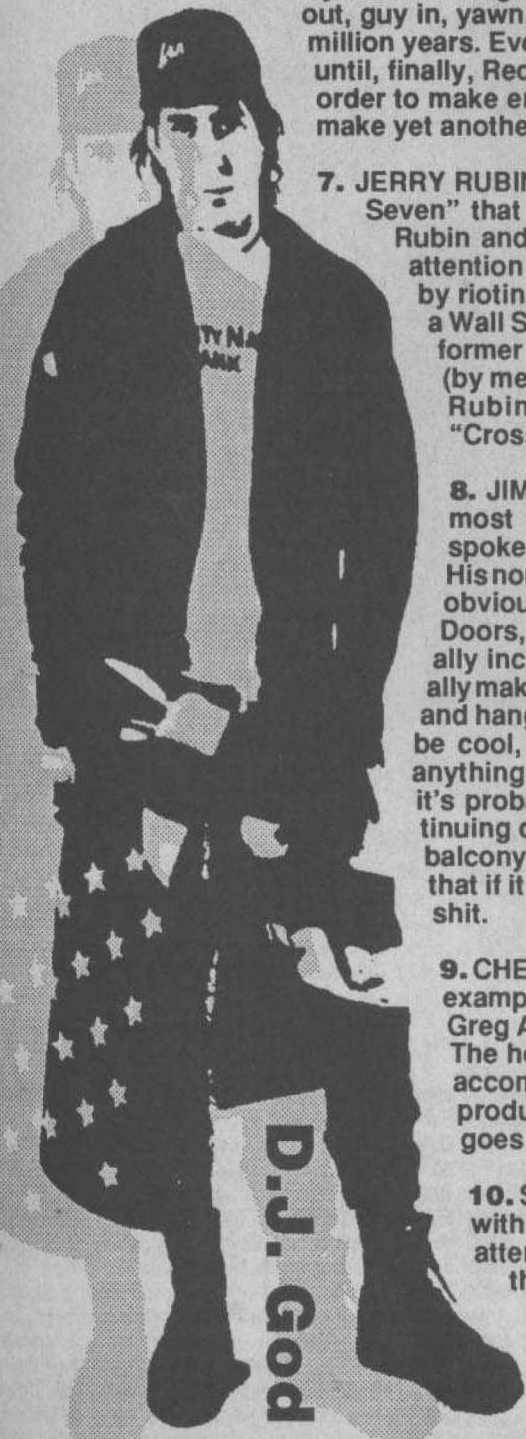
9. CHER: "Cherokee People" and "Gypsies, Tramps, and Thieves" were hilarious examples of post-60's hippiedom. After dumping Sonny, Cher was married to Greg Allman for about three days (Greg was even too much of a hippie for Cher). The horrifying "Allman experience" has left an indelible mark on Cher. Recent accomplishments include: cosmetic surgery, liposuction, her own perfume and product line, and being "TV spokesmodel" for a well known health spa. The list goes on and on, thus ensuring Cher a place in the Hippie-crit Hall of Fame.

10. STEVIE NICKS: Stevie, questionably, has done some very good work, both with Fleetwood Mac and as a "Solo Artist." However, it has been brought to our attention that Ms. Nicks, after a valiant attempt at sniffing up half of Peru, thoroughly destroyed her nasal passages. She found herself in need of another way to party, (needles not being her style). Stevie, in a stroke of genius, now regularly removes her soiled panties and assumes the position, so that her loyal personal assistant can insert a straw into Ms. Nicks asshole and blow coke up the ol' dirt road. Enough said. Lifestyles of the rich and addicted. Poor, poor, hippie shit.



Blaze James

photos by Mary Ann - \$50



OILER



You are probably one of those people who complain that there just aren't any good new bands anymore. Well, that's because you haven't lubed your ears to the wonderful sounds of Oiler! Punk rock born and bred, Oiler combine the spirit with glorious noise and innovation that will cause even the most jaded ears to perk up. Ours did. Here's a chat that Thom and Al had with them at their headquarters in Long Beach.

From left to right:

Tam - guitar

Dave - drums

Beth - vocals/percussion

Evan - guitar

John - bass

photos by Al

Al: So, are you guys based in Long Beach (where the interview was conducted)?

Dave: No. Evan and I live here and the rest are scattered...

Beth: Gardena, Los Angeles and Venice

Tam: When we all met, it was just a bunch of us all jamming - just sort of a project to make noise - we were meeting at a studio in L.A. We were playing with some other people too... the banjo player!

Dave: We didn't kick her out did we?

Tam: No, she left on her own.

Thom: Then when was the actual Oiler project conceived?

Dave: Maybe like a year ago. We would just get together like once a month and it was just all of us getting

together and making noise. Some people were playing different instruments... but it wasn't until Beth got into the band that we started getting serious...

Evan: Dave actually started on guitar but we needed a drummer so Dave said, "Hell, I'll play drums."

Dave: We had a floor tom and a snare - that was our drums.

Beth: The only percussion I started with was that tube thing right there then I just kept getting more stuff. And as I keep destroying it I keep getting different stuff.

Al: Did you start jamming on songs or just noise?

Tam: Just noise...

Evan: We'd make up a riff and just jam on it for an hour.

Tam: It was fun for a few weeks, I thought.

Evan: We'd just record it and play it back later and think

about what parts were cool, some little things we did for 5 minutes.

Dave: Then we'd try to do it again and we could never do it!

Beth: That's what we still do though.

Evan: Yeah, basically. That was the beginning of the stuff we're still doing. We did a Boston song too, out of desperation, but we couldn't even do that.

Thom: So it wasn't intended to be a band at first?

Dave: No, I don't think so. First, me and John were just jamming in my bedroom - getting completely obliterated and jamming to the wee hours of the morning. Then certain people would just start in from there. Tam is the only one that had been playing before this. I just started playing drums... and John wasn't playing bass all that

long either.
John: I sucked up until about a year ago, then all of a sudden I got a lot better fast.
Al: Tam, have you been in any other bands?
Tam: Led Zeppelin...
Al: Hm, haven't heard of them.
Tam: I'm more of a project type person. I worked on a lot of different things with a lot of different people. I do other stuff besides this, so I do my other shit as well. All of us have really broad musical influences, which is something really cool about this band. It's not like we're "Hail hail Sonic Youth", we like a lot of different things. Dave is the only one who really played in a legit band before - Left Insane.
Beth: No, John and I were in a band that played live and

because it changes all the time. We always have a different sound because the metal bends and the sounds change. It sucks when I write things to it and it changes but it's good because I can practice anywhere.
Al: Do you have any kind of percussion background?
Beth: Well, I originally started playing guitar when I wanted to be in a band. I came here to sing but there was no microphone. I was singing through guitar amps but I kept blowing them. I've always been prone to just picking up on rhythm things so it came pretty naturally when I play. I really love it, I really love to play a lot. What's rad is that since I've been playing the metal percussion I can play his (Dave's) drums now! I want to work out some sort of contraption to have a floor pedal on the oil drum.

there's a lot of bands that are good bands but their message is just pointless. It's just kinda lame. I dunno, my brother raps but...
Thom: So was that first gig pretty recent?
Evan: Um, it was in like November here. And then in January or February we played our first show at the Soft Machine.
Beth: That's the thing, the only time I really get to practice vocals is when we play live!
Thom: Are the demos you made for promotion or for sale?
Tam: A 2 dollar donation but we're gonna record a better one soon.
Dave: We have a 7 inch coming out in a few weeks, a split 7 inch with Rig on Peace Of Mind Records. After



we had an interview in Maximum Rockroll. But the guy in our band didn't mention the band in the interview! He just talked about himself, and his "project".
Al: What band was that?
Beth: Dogma Mundista. It was like a punk band and the singer wrote lyrics in Spanish - like this world united thing. But that was more of a one person project. Then I started playing in this band. This was more fun because it was just like fucking around, more of a band cooperation thing than a one man dictator band. We'll just play around and somebody will come up with something and we go "That's cool!" and we started making songs. That's when I think this really became a band. When I first joined I think these guys had like 2 songs, then we made up like two more songs and we were thinking that if we could only make up two more songs we could have a set! Then we got the 6 songs and we played a set and people were saying "Play more songs!" but we couldn't because that's all we knew! We played our first show here with Rig. This place was totally packed.
Thom: As a loosely constructed project, what is the glue holding it together?
Evan: It was loosely constructed, but it's gotten tighter and more focused.
Tam: After we recorded the demo we just started focusing more. I don't think it is loosely constructed at all any more, we get down to business.
Beth: With the percussion that I play, it's rad in a way

Al: Most "industrial" type metal percussionists are pretty much just beating on one thing.
Beth: The cool part about our band is that there is a drummer AND metal. Since we have that, we can work out a lot more parts, things that work out together.
Tam: It's definitely a chemistry thing - when we play without Beth it sounds sorta strange, without Johnny it's sorta strange - without all 5 of us here something is definitely missing. We can carry it and it's cool, but it's just not...
Beth: We were used to playing without vocals though, because we played without vocals for a really long time. Now we're trying to save up to get a PA. I was so shy when I first started singing, I be hiding in the corner over there singing like this (soft voice going la la la) and Dave's kept saying "Hold the mic closer to your mouth!"
Evan: And Beth would be saying "Don't look at me!" The first time we actually heard her vocals was when we recorded the demo. "Wow, that's what we sound like!" I had never heard it before.
Thom: Who writes those lyrics?
Beth: We all do pretty much. On the demo Evan wrote those words. Luckily, I like the lyrics that he writes. To me the lyrics are a really important part of the music. It's hard for me to groove when... like at Esther Space there were these two guys rapping and it was like "Then I fucked the bitch, she was sitting on my lap, then I slapped the bitch up side the head" and there were all these people getting down. To me it's really hard -

that...
Tam: Barbara Strisand called us! Atlantic Records...
Al: That percussion stand, the ironing board is the greatest thing!
Beth: Yeah, Evan found that! I can just fold it up. I usually just throw everything in a box and then just carry it down and it's pretty much done. I'm kinda thinking that I want to start screwing around with different types of things because the metal - the sounds are fine, but I'm having a hard time because it's kind of limited, and because I play with metal sticks and the sound changes all the time. I'll get a really good sound at one point and then when I keep playing it, it just gets destroyed.
Dave: It's not like drum skins or guitar strings where you just change them and tune them up and it sounds the same.
Beth: We got a new oil drum but it was a different type of metal so it sounded different, which sucks. I had one before that that was so rad to play because every time I hit it, it would bend and make rad sounds. Then at one show I beat it really hard and I busted it - so we left it there.
Evan: That oil drum takes up a lot of space in the car!
Al: Getting back to the lyrics, it seems like over all they're pretty much along the lines of angry punk rock stuff.
Evan: Yeah, we all come from a punk rock background, I guess.
Beth: For me, some of my favorite bands are like Rudimentary Peni, or like Crass but their lyrics are too

righteous. I think it's good because it helps people think about stuff and learn things but what's cool about us is... like Evan writes a lot about religion, every songs he writes it creeps in there somehow, some anti-religious thing. And Dave writes songs about his job and stuff like that.

Al: What are some names of your songs?

Beth: Well, they change all the time, we don't really have names yet. But one song is "Dumb Job"...

Dave: It's kinda based off of that commercial for that broadcasting school that goes like "Tired of your work..." It's just about the street I work on is just filled with prostitutes and there's this correlation to me between prostitution and just everyday work life. So the whole thing is just standing in the corner being judged and going like "You can't own me."

Beth: A rad song is "Asphalt Field" Evan wrote it about a guy who was like playing baseball in a parking lot, all by himself, but he didn't have a bat or a ball or anything - he was like playing baseball all by himself.

Evan: He was miming a complete baseball game all by himself in a parking lot. There's crazy guys in downtown Long Beach. It took me a long time to figure out what he was doing, then it dawned on me "He's playing baseball!"

Beth: That's such a cool thing. I wrote a song called "Little Holes", which is about sexuality mostly about how people view sexuality, how they're ashamed of themselves or they're trying to change themselves into certain ideals. It has a lot to do with how we are raised to think about our sexuality.

Dave: It's sung like a little kid like "Na na na na na..."

Beth: I work at a day care center and parents do have a profound effect on their children. Being the vocalist is great because I can say a lot of things. I don't think people should base their lives on what bands say but I do think it is a good way to reach a lot of people.

Dave: A lot of the lyrics are really subtle, they're not all in your face. They're not all too direct or obvious.

Beth: I like a lot of punk bands that have good lyrics but a lot of them are so righteous, talking about how you should be. Like a band like Crass were very opinionated and they gave me things to think about but I also know that they're people that don't take it any further than just thinking about it. As far as the music is concerned, even without lyrics, there is a lot that can be said just in the music. Things you can't say with words. I think language limits you to saying some things. Everybody in the band has a lot to say, a lot of things you just can't say with words. The best way to describe it is like when I talk to my cats - they don't understand the words I say but they understand the tones that I'm using. That's how our music can talk to people. I don't know, then I guess everyone in the band is really angry, which is a reflection on society. I think there is a big change that will be coming on soon, a big ruckus, because I think a lot of people are really angry. There's a lot of music that is really popular, MTV type bands, of course they are corporate music so it can't be too risky, but their music is to a certain extent angry.

Dave: It's encouraging to see like Nirvana or Ice Cube or Public Enemy or all that sort of farm-grown music that started in the indies and got popular rather than being made by the major labels.

Beth: I think that right now our society is on a decline, in a very serious decline and in magazines or in the papers or on TV, everywhere, there is like this stream of con-

sciousness that - we're fucked. Economically we're fucked, environmentally we're fucked...

Evan: There's a general attitude of hopelessness.

John: All that stuff used to really bum me out and piss me off, now it just gets a big ironic laugh out of me.

Evan: It is up to joke proportions.

John: I'm glad to be alive right now because I get to see the whole shit come down.

Thom: Where do you see the music scene going?

Dave: Well it's gotten kinda hokey now that the big labels have caught on to what they call "alternative music", they have people that specialize in alternative writing and stuff like that. But it's like, alternative to what? You can tell what's sincere or not.

Tam: And then somebody calls and says "This is Polly from the alternative department at Sire." (Laughter).

Al: Oh, I hear that stuff everyday!

Dave: Oh yeah, and the bigger their press kits the more

metal is that we are not playing generic punk - not the formula for punk and like "What is punk?" It's just so played out and so boring. Punk music is my favorite music, but the new bands are just doing the same thing, kinda tired, like rock and roll. It's just lost what it was there for in the first place. I can see this band doing a lot of rad things because we have the right makeup. It's just how far we take it. It's really limitless with drums and percussion and two guitars....

Al: And on the demo you even have a sound sample.

Tam: Yeah, we want to be doing more of that.

Evan: It's difficult to do that live and do it well. Right now we're just not set up for it. It has to be worked into it like it's another instrument, not like "Ok, now we're going to play a tape..."

Beth: Yeah, if we're going to do that it has to be good and it has to come with us. Because of all of our individual musical tastes and because of what sounds

good to us is what constitutes Oiler as a band. The sound that we get is because of what sounds good to each individual person, and it's different for each person.

Thom: So do you try to bring in your influences or try to ignore them?

Evan: Oh, definitely try to bring them in.

Dave: That's what I like about this band. The last band I was in (Left Insane) I had to suppress a lot of my influences because it didn't fit what the band was supposed to be like. That was a bummer. Now it is wide open.

Beth: Another thing with influences is that anybody that is in a band that likes music has influences and even if they try really hard to not go off on their influences, they still do because whatever you have heard sticks in your head. And it's gonna come out some why in what you're playing. It changes with you, unless you try to just copy something.

Evan: We've steered ourselves away from that. If we write a song and someone goes "Oh, that sounds just like..." Ok, then forget it we change it.

Dave: When I write things, and I've done this for years, I think of certain

rhythm sections. When I hear a song I hear part Black Sabbath going into part Cream going into part Neurosis going into blah blah blah. And that's how I think but it never sounds like any of those bands.

John: As far as our direction for the band, for my part instead of going to the Social Distortion shit which is what most bands seem to do, I rather go towards Negativland. I want to be get more fucked up as we go on, instead of wimping out.

Dave: I'd rather get more bizarre.

Beth: I've always had this thing where I wanted to invent an instrument, it's always been my dream. Doing the percussion and coming up with sounds is a small start. It's not like something I'd want to make any money off of, or do for any reason other than my own entertainment. I think it would be kinda fun to see if I could do it.

Al: Is there any good story behind your name?

Evan: It's not great but... we were tossing around names and nobody liked anything. So we were going to play soon and I knew we had to come up with something. I was at this thing downtown L.A. and I just saw "Oiler" spray painted on the wall and I said "That's it!"

Beth: In other words he bite it form a tagger.

Evan: It was also kinda cool because he was doing publicity for us, which is really nice.

Beth: He changed his name now.

Evan: Oh... it was cool when I saw it because it didn't mean anything.

As far as the music is concerned, even without lyrics, there is a lot that can be said just in the music. Things you can't say with words. I think language limits you to saying some things. Everybody in the band has a lot to say, a lot of things you just can't say with words.

the bands sucks. With this band we don't want to do press kits. A lot of people are just helping us out, it has nothing to do with smoozing or anything like that, it just has to do with that we're all from the same circle. When we go out and see other bands, we support them. We just don't sit around here and wait for shit to happen. We end up being friends with a lot of people in other bands.

Al: Do you have any approach to the shows you play. Do you align yourselves with the industrial scene?

Evan: No.

Dave: I don't think we have anything in common with that. "Industrial" is such a vague term.

Beth: Because of the metal, people do put us in the industrial category.

Evan: But lately "industrial" doesn't mean metal anymore. It means drum machine.

Beth: We're just punk.

Evan: I'd rather be called a noise band than an industrial band anyway.

Tam: Exactly.

Evan: Or even just a rock band - that blanket term "industrial" doesn't have any validity anymore.

Al: Thanks to Spin for labeling Nine Inch Nails industrial on their cover...

Dave: Ministry or keyboards don't remind me of an industry. Einsturzende did because they just sound like a big machine going...

Beth: One thing rad about being a punk band with the

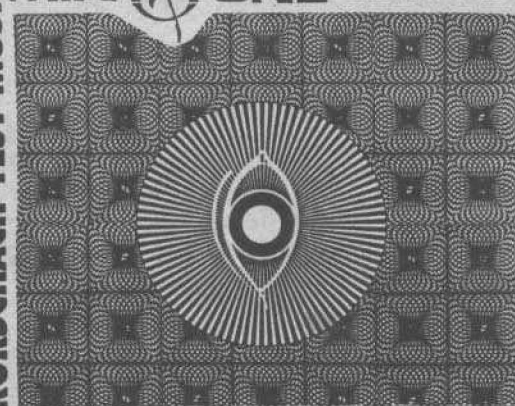


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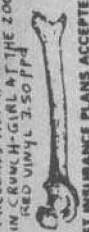
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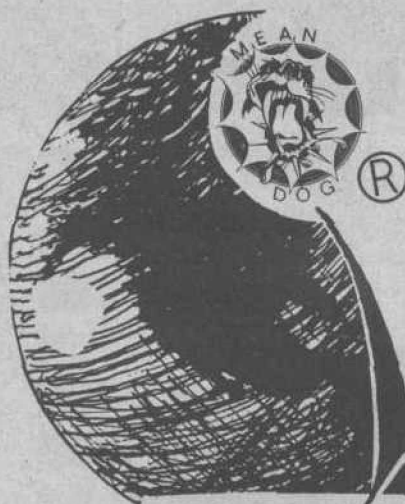
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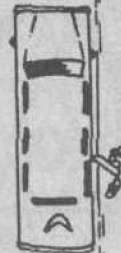
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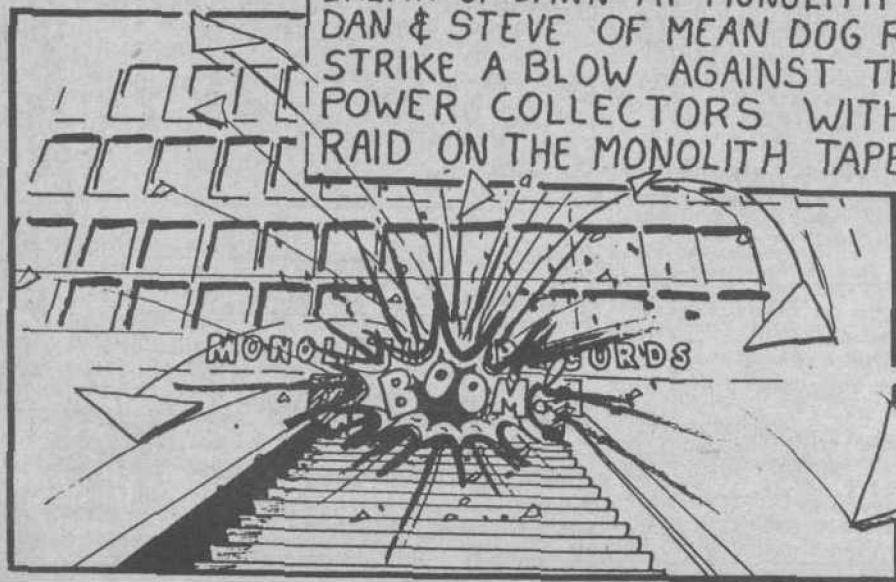
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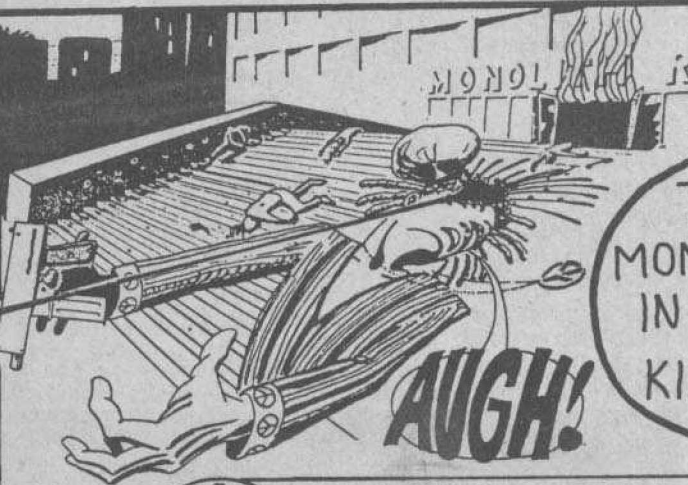
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FLA FLA FLA LA DA DA

Brad: ...well... don't go talking about THAT in the magazine... somebody will steal the idea!

Sarge: ...I turned the TV on and there was SPAM! I thought, they're actually ADVERTISING this shit?

Thom: What do you think is in that stuff?

Alien: Chicken.

Sarge: Scrapings, really.

Alien: Chicken anuses, pig anuses...

Sarge: Nasty, nasty shit!

Brad: Who came up with the info that Hawaii eats the most SPAM?

Sarge: We sent a letter to Hormel and they sent us a big press kit on SPAM. It's got a nice little binder that you could use for school...

Alien: I got it put away somewhere...

Brad: Get SPAM to sponsor your tour!

Sarge: THINK about it— if you're going to just sit down and eat some SPAM, does it really fucking MATTER to you if it has 15% chicken in it? "SPAM lite, nope, can't eat that—it's not SPAM lite— gotta watch my calories!"

Alien: Those chicken anuses add a little bit to it...

Thom: You guys have never went out and tried to actually figured out what is in this shit?

Sarge: In SPAM? Haven't you ever seen that movie from Hormel??? They show it to kids when they're in school—I saw it in like 7th or 8th grade. They take you to the Hormel plant and show you how everything is made and basically they just

walk the cows and the pigs on one door and there is this big meat grinder that shoots everything out the other side!

Alien: They keep all of the good stuff and sell it and they use all of the snouts and anuses...

Thom: So... identify yourselves.

Alien: Alien Rock, guitar. God of the nineties.

Sarge: I'm Dr. Sleaze, alias Sarge and contrary to popular belief, I'M the only one with a brain in this band—and I play lead guitar and sing, unfortunately.

[Everybody looks at Brad]

Brad: Me? I'm not in the band!

Sarge: Well you made our movie! That's why we brought you here, so that you could talk about the movie...

Alien: You made the record and the movie, it's all your fault!

Sarge: You paid for it all, so...

Brad: I'm the stupid one, then!

Sarge: ABSOLUTELY!

Thom: Let's talk about the movie — who wrote it?

Brad: Me! I did everything!

Sarge: BRAD SMITH.

Brad: Brad Smith. Writer, producer, director, editor,

**So, yeah, I interviewed 'em! What'cha gonna do about it-- kick my ass? I'll take ALL of you on! Let's go!! -Thom
Photos by: Don Lewis & Ann Marie Dubin**

camera...

Thom: Did you do it because THEY couldn't? Or because they chose you?

[laughter]

Sarge: NO WAY!

Thom: How hard was the film to make? Also, do you have those two girls' phone numbers? Especially Mary.

Brad: Not difficult at all— just bring beer! Hmm... there were six of them, plus me and eight 24-packs a day.

Sarge: EVERY day.

Brad: And I drank one beer and kicked over another one and they finished off the rest of them.

Sarge: Tell him how you did it Brad!

Brad: Did what?

Sarge: The movie!! I've known Brad through business contacts. I met Brad because he used to work for this guy that we used to buy porno tapes off of...

Brad: Don't mention names...

Thom: No. MENTION names.

Sarge: ...anyways... he said that he was looking to do a movie or something and I was stupid enough to tell him that my band would love to do it, and a couple of weeks later he came up and said, "Well, let's go do it!" so we went up [in the mountains somewhere, Sarge mumbles a lot and I can't make it out -Thom] and rented a hotel up there for three days. We just went out in the woods and shot.

Alien: It's a good example of what you can do with a little beer and some LSD!

Sarge: That's right!

Brad: We shot the first day and one of the guys got drunk and got pissed off, thanks to Sarge and walked off and we couldn't use anything that we got the first day.

Sarge: I started a food fight with him in this fancy

restaurant. I hit him in the head with one too many cucumbers! He left...

Alien: Did you stick any of them up your butt before you threw any of them at him I hope?

Sarge: No. Hey! Don't use that!

Thom: I'm sorry, I am going to print everything you say. As a matter of fact, I am going to make up stuff, too.

[laughter]

Brad: What happened the second time you guys went back to that restaurant?

Alien: We don't want to talk about that...

Sarge: Anyways, the movie got about, what— half finished while we were up there those three days, if we were lucky. And then, every once in a while we would shoot up

there on the weekends and get really drunk and we filmed the rest of it. If you watch it you can tell the days that we were really "pissed" and the days when we were ok. It took six months to make the fuckin' thing...

Brad: Only because we shot a couple of days every now and then... it really stretched out— we wouldn't shoot for a month or so, and then we'd go shoot again.



Sarge: Mary!??

Thom: I think she's the hottest thing!

Alien: The tattooed love hag!

Thom: Gorgeous... I just recently broke up with my girlfriend, so I am just playing the field, you know... when I rebound, it's a total self-destruction thing, so... how hard was the film to make?

Thom: That girl in the opening scene, did you just tell her to act natural?

[laughter]

Brad: We went into a store to get make-up and there was some little cutie there and I fuckin' talked her into being in the film. She came over with us.

Thom: [monotonic] "Oh, please don't hurt me. Oh, oh. You're going to kill me. No."

Sarge: The loud scream where I actually kill her, Brad did that scream because she couldn't even scream—she was laughing too hard.

Brad: Yeah, she was laughing. I would tell her to just try to look like you're screaming and I'll scream, and she would bust out laughing... REAL talent.

Thom: Let's talk about the band. I guess we'll talk about Fearless Leader...

Alien: Why?

Thom: I don't know.

Sarge: I thought we were doing so good!

Thom: Who thought up the—are you guys collaborative? Who comes up with the sick ideas?

Sarge: I am the brains behind this, unfortunately.

Thom: Why do you blame him [Alien] in the press kit, then?

Sarge: His girlfriend wrote the fuckin' press kit!

Zebra: NOT me...

Sarge: THAT'S why! No, that's garbage there—it's not true.

Thom: Well, of course. It's a press kit.

Sarge: There was a Fearless Leader before Alien was ever IN Fearless Leader.

Thom: So when did the project start?

Sarge: I don't know—like '85?

Brad: No, it was before then...

Sarge: No, we weren't Fearless Leader before then. About '85, something like that.

Brad: Talk more about the movie—I'm the one puttin' up the bucks!

Sarge: No. We went through a bunch of line-ups and then me and Alien—we're the "Lennon/McCartney" of this thing. But he writes some and I write some. We never really write it together, there is a couple of songs, like "She Won't Fuk Me" that we wrote together...

Alien: I thought that we were more like the "Lenny and Squiggy..."

[laughter...]

Sarge: And we kind of just go through shitty drummers... It's kind of like Spinal Tap—ours just don't blow up.

Thom: Does it require a lot of thought to come up with ideas, like the way you guys typically end your live shows? Is that "natural"? Is it something you would do at home?

Sarge: Usually like the day before the gig, I'll think up something stupid.

Brad: Usually he rehearses on the golf course. Me and Sarge play 18 holes two or three times a week over at the good courses, and he is out there with his SPAM. The other players really appreciate it when you're trying to stuff SPAM up their butt.

Thom: So you have a new album coming out on HELL. YEAH—what's the release date?

Sarge: [laughter] Ask us when we RECORDED it!

Alien: No, don't ask.

Zebra: It's already out.

Thom: So, when did you record it?

Sarge: Let me see here, the eighties... I think we recorded it in October of '89.

Thom: What took it so long to get released?

Sarge: Nobody wanted it.

Thom: Nobody WANTED it? Or did you not care? Didn't you ship it around?

Sarge: There was one racially offensive song on there that we had to change a little bit to even get ANYBODY to take it.

Thom: Which one is that?

Sarge: "Happy Family."



Thom: What were the original lyrics?

Sarge: It was somethin' about BILL COSBY, and what race he is. Somethin' like that. We didn't mean any harm by it, because I think it is sickening how people sit around and they watch TV night and day and it was just like, we're sitting around watching "...that nigger Bill Cosby" and we had to change it to "Mr. Bill Cosby," which I really find offensive, myself.

Thom: Calling him Mr....

Sarge: It left a bad taste on my tongue...

Alien: Mike Snider wrote those lyrics.

Thom: Mike wrote them?

Sarge: Yup. Mike Snider actually wrote those. (He's gonna LOVE that...) I would NEVER give him credit, no matter what!

Thom: Let's talk about some of the material on the album. ALL of the songs were written in one period of time?

Alien: We were still writing them whenever we were doing the movie.

Sarge: "Dr. Sleaze" was written by Alien and John and was kind of a collective thing. "Hey Satan" was written by all of us, but John mostly wrote that one. I wrote "Happy Family" five years ago. I wrote "Oh Baby Please" eight years ago. Alien wrote "Rape My Mind." "She Won't Fuk Me" we all wrote as a band. "Little Devil" I wrote about five years ago. "Love Tool" was SPAMMY's song, and "Sunshine Superstar," I wrote, I don't know when...

Brad: Once we started the film, they really got down to write some music because I needed a lot of music for it, and every couple of days Sarge would come in with an audio cassette that they had done at the house, and he would say, "We got another song!"

Sarge: Well, we wrote specifically FOR the movie "Dr. Sleaze," "Hey Satan," and stuff like that...

Brad: The main single isn't even on the album! "You're Gonna Get Married"

Sarge: Which we wrote collectively in '66 when we were THE FLOWER PEOPLE...

[laughter]

Sarge: What do you think Alien?

Alien: EBE! EBE! EBE! EBE! EBE! EBE! EBE! EBE! EBE!

Sarge: He's viewing the alien photo [that I brought over -Thom]

Thom: So, how do you know JEFF DAHL? Do you do his hair?

Sarge: Alien Rock knows Jeff Dahl.

Alien: Jeff's a good friend of mine.

Sarge: He did our first single with us when Flytrapper and Mike Snider and me and Alien Rock were Fearless Leader, then. The pre-make-up days—those are collector's items now. We didn't have make-up on...

Thom: What brought the make-up into the band?

Alien: Me. Alien Rock...

Thom: Was it some sort of a thing that you used to do as a child that crept into your adulthood?

Sarge: We didn't start doing it until he joined the band. I used to do it once in a while and it would piss everybody else in the band off when I did it. But once we got together, me and him [Alien] we both loved the idea. So we started saying to the other members, "If you are gonna be in the band..." The first thing that we tell them is that they gotta wear make-up.

Thom: Does it fulfill more of a personal thing? Does it "satisfy" you to see the rest of your band-members in make-up?

Sarge: I just do it so that I can go to the market without being bothered. [sarcastically:] We have such a HUGE group of fans in LA...

Alien: Don't lie, Sarge. You just like the way that polyester feels!

Sarge: There's no feeling like it!

Alien: —and knowing that some old baggy-titled old woman was wearing them before you!

[laughter]

Sarge: there is no feeling like being in Fearless Leader. Both Alien has been in a lot of bands, and so have I. To get up on the stage with no make-up on and to just play—you just go through the motions and do it, but EVERY Fearless Leader gig, no matter how shitty they are—and they get REALLY shitty... my wife says that on the day of a show I turn into a gigantic asshole because I put myself into this "Dr. Sleaze" mode. And I'm not even the same person—it's true. Once I put that make-up on, you better just stay out of my way! Because I am a TOTAL asshole! Not that I'm not already, but—and he [Alien] gets the same way, too. If you go see him play in one of his other bands, where he plays under his real name, JOE SYLVESTER... he is practically sleep-walking, carrying stuff in and sleep-walks up to the stage. But when it is Fearless Leader night, the eyes are twinklin'!

Alien: Let's talk about Sarge's real name!

Sarge: Let's fucking not! It's LESTER NEEMAN.

Thom: I just don't believe you. You are lying.

Alien: Well, that's damn close—put it that way!

Thom: Have you ever thought about getting a goatee?

Sarge: I had this Fu Man Chu thing—Dr. Sleaze has a goatee.

Alien: It's painted on, though.

Sarge: Yeah, a painted-on mustache and blacked out teeth.

Thom: Let's talk about your love for disgusting things. Why? What do you think it draws from? Your childhood? That makes you a fucking disgusting person...?

Sarge: Ha ha ha! My childhood!!

Thom: How were you "reared"? No pun.

Sarge: I don't know.

Alien: He was reared on SPAM. But it didn't have any chicken in it.

Sarge: When I was a kid I always liked the weird bands, everybody was into LED ZEPPELIN and THE ROLLING STONES but I liked THE WHO because they

smashed their shit up. And then when the NEW YORK DOLLS and KISS and stuff came along, I, you know, just always rotated to the weirdness of rock-n-roll—and we just try to take from all of that weirdness and use it ALL. Brad: You mean STEAL.

Sarge: ...and put more of our own stuff into it too. The SPAM, that's a good example.

Thom: But that doesn't explain why the pants come off, the whipped cream comes out, the SPAM gets thrown and inserted into bodily crevices.

Sarge: I'm an exhibitionist, I don't know.

Allen: Was this from your childhood, too?

Thom: I am trying to figure out what made you the person you are today—on stage.

Allen: Sarge was the only white kid in school with all black people.

Sarge: When I was a kid, the psychiatrist tried to blame it on falling down on the ice and hitting my head too many times. I was playing hockey and stuff. I don't know. I'm serious. I got into all kinds of trouble when I was a kid—big big trouble! They tried to give me all of these pills but I took them and sold them to my friends... they needed them more than I did. In 3rd grade, I fell down, hit my head on the ice and dreamt that I was a milk truck. So the shrink tells my mom that I hit my head too many times.

Thom: So, what made YOU so weird, Alien?

Allen: I ate a lot of corn.

Thom: So, did you part with Oral and Spammy on good terms?

Sarge: They just kind of parted! We woke up one morning—they called us from Texas and said that they moved to Texas!

[laughter]

Thom: Before I turned the tape on you said that Spammy might be coming back?

Sarge: Well, hopefully if we go play in Texas we are gonna play with the line-up that's on the album.

Allen: And if we can handle it for a couple of shows then maybe we'll book some more...

Thom: Who's in the band NOW? Like, when you play here? Who plays?

Allen: Different people.

Sarge: It rotates. We're looking for a drummer right now. Alien Rock played drums at our last show and our bass player's name is CHIEF RUNNING SORE. And he also plays in this other sunset-strip band called ADDOSEEP [unscramble the word to figure out the name of the band! -Thom]. Who would LOVE to get their name mentioned in this article...

Thom: That's the one thing I'm going to edit, somehow... Sunset-strip band? Sorry! I won't cover that. I WON'T cover that.

Sarge: Good.

Thom: Let's just talk shit for a few minutes. C'mon!

Zebre: Tell some of your good tour stories!

Thom: Yeah, tell us a good one! Give me an example of the kind of trouble that you guys can get into...

Allen: Well, put it this way—Flytrapper used to be in the band. If THAT doesn't say it all...

Sarge: Most of the trouble caused on our tour was from Flytrapper. Ok, here is a good Flytrapper story: He told me that he lost 34 pounds while we were on tour. And he probably weighed about 134 when we left here! He... SHIT, every ten minutes from Denver to New York and back!!

[laughter]

Sarge: For about a week! I thought that he was gonna die, I really did. By the time we got back to LA, he was curled into a fetal ball. I thought that we were gonna have to scrape him out of the truck. He was totally gone and he smelled BAD. In Denver, the very first gig of the tour, he fell down the stairs on top of Oral B. Goode's leg and broke it. So Oral had to pay the rest of the tour in a cast, sitting in a chair!

Allen: And we had to go to the hospital with Fearless Leader, make-up on.

Thom: So you didn't get to play that show, obviously?

Sarge: Yeah we played it!

Thom: "Hurry up and get that cast on—we go on in 15 minutes!"

Sarge: And they set his leg wrong, and it was like at an angle, and he was in—his face was purple—he was in such severe pain.

Thom: And you played anyway! You're a bastard!

Sarge: He WANTED to!

Allen: He was alright after those pills kicked in...

Sarge: They gave him a bunch of downers. He was useless the rest of the damn tour—he didn't carry a THING!! Fuckin' bastard!

Allen: He didn't drive, or nothin'. He laid-around and ATE!

Thom: Next question: if you guys were gonna start a pharmacy, but you could only stock 5 items, what would they be?

Sarge: POT would be the first one, wouldn't it, Alien Rock?

Allen: Yeah, I think so. Pot and LSD and EC-STASY.

Sarge: His favorite choice would be LSD. Hey give ME some choices!

Thom: You got two more...

Allen: Wait a minute!

Sarge: Is beer—?

Allen: Don't say that Sarge because you can get THAT at the store!

Sarge: Oh, herowine. In case "the Snide" comes and visits. Oh, don't put that in...

Thom: La di da... one more...

Sarge: I can't do valium anymore...

Thom: So, do you guys have plans to tour off of this album?

Allen: We're gonna try to, but who knows?

Sarge: EUROPE!

Allen: Maybe. Who knows?

Sarge: Will you pay for it? We'll let you bring your video camera!

Thom: Fuck no, I've had enough of that shit—for awhile.

Allen: We'll probably do it one of these days just to piss everybody else off.

Thom: So... do you find blatant stupidity difficult or natural?

[laughter]

Thom: Is it something that you have to work hard on to achieve?

Sarge: It's quite natural!

Allen: I have to try really hard at it! It sucks!

Thom: Just to get UP to that level, huh? I'm dumber than all of you guys sometimes...

Sarge: Who isn't? That's why people LOVE us! That's why we draw the crowds that we do—people can RELATE to this band. They are on that LEVEL, you know?

Thom: What club in LA do you hate the most?

Sarge: I don't know—I hate the ANTI-CLUB! I'll tell you that! Nobody should ever go to the Anti-club. Helen is a whore and a bitch and a cunt!

Thom: I don't think that ANYBODY on the staff has been

there in a LONG time, except probably Pookie. I guess everybody is banning that place.

Sarge: Helen used to work in one of those concentration camps. She was one of those Nazi death-wardens. LOOK at her face! Can't you just see it? What a CUNT! Allen: No, she's FRENCH.

Sarge: What a cunt. What a cunt. The shittiest place is RAJI'S by far...

Allen: Because they won't let you take off your clothes.

Thom: Did you hear what happened to LEAVING TRAINS?

Sarge: Yeah. Fucking idiots.

Allen: They didn't get paid.

Sarge: That's what you get when you let Flytrapper book your band!



Thom: Why would Flytrapper, of all people, have a problem with that tough?

Sarge: NO. The owner, whatever his name is, has a problem with it. He's a jerk-off. Apparently he saw them take their clothes off and he went up there and then he told Flytrapper that he couldn't pay them. I guess that they were only going to make 50 or 60 bucks anyway, but—

Thom: I think they kind of KNEW that they weren't gonna—I don't think they cared.

Sarge: So apparently one of the guys who was not even in the band punched Flytrapper in the face for that.

Thom: I saw that, but I didn't have my damn camera on! I tried to turn it on, but I couldn't find the damn power button—on my own camera! True crime, and I buckle.

Allen: You should have had him do it over so that you could have taped it.

Thom: I had just turned the camera off like maybe ten seconds before it happened... that fuckin' sucks...

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THE LEAVING TRAINS

Is James out of his mind!

I don't know, why don't you ask him?! The Trains are out of control - new developments have increased their warp factor - we're not dealing with the same people anymore... so I just had to talk to them about it...

Al: It's been a long time since we did an interview...

James: I thought there was a statute of limitations on how many times you can be in Flipside, but I guess when you've got excellent health like me you just keep on ageing.

Al: That's right! When did we do the last one?

James: Oh, it was back in the 60's when we were still psychedelic.

Al: Of course! You started in 1980 or something?

James: My first band the Mongrels was in 1978 and when that kinda broke up me and Manfred just reformed it as the Leaving Trains in 1980. We just went through a lot of periods at first depending on who was in the band. We were really gloomy and slow at first when Sylvia (Juncosa) was in the band. In fact so slow, everyone really hated us.

Al: There's quite been a few changes, especially lately...

James: Yeah, there's been many changes, right now the band has been taken over by Whitey Sims the bass player, who is on a one man mission to make more naked women see more naked men. It's been working. It turns out that his little experiments to make women look at him, unfortunately makes their boyfriends get really violent. He upsets a lot of people; girls, boyfriends, sound people - why would sound people care so much about your dick? When really they can't hear your dick - that should be the lighting person's problem.

Al: Of course.

James: I won't talk about him anymore, I don't want to take all of his quotes. Yeah, we're different now and the main difference is that as I get older and more desperate I feel like... you know how most punk bands get old and get slower and play more respectable music? Well as you know, we started out slow because it was too hard to play punk - much to our dismay at Godzillas... We're just getting faster and faster. Also I'm getting angrier and angrier because I'm a sort of ugly duckling type and it's taken me a long time to realize how much I've been ripped off by everybody. So the band sings less about my romantic problems and a lot more about things like Bob Hope and women and things that are more interesting. Things outside of my own cock or whatever.

Al: This a l l

comes from just getting older?

James: Yeah, as I get older I realize I still want to get laid and it makes me get even angrier. But it has nothing to do with my personal life, I think as I got older my attention span and... The outside world has just gotten more interesting to me, even if the outside world has been closing in on me more and more... for one reason or another what with bill collectors and going to jail and the fact that the Ford Motor Company sucks! We just got a new tour van and it's a Dodge, after 10 years in our Ford van called Bessie that we had to have towed everywhere. DOA once had to tow us out of a cornfield... but, anyway, I'm being nostalgic. So you think we've changed?

Al: Yes, overall I'd say you're playing a greater variety of styles; fast, and slow, jazzy and...

James: Well that last show you saw wasn't supposed to have as much jazz but I had a lot to talk about. I basically have this conspiracy theory that the punk rock scene in L.A. is being destroyed by the L.A. Fire Department, the Police Department, Goldenvoice and Nirvana. I have this new quote, I want it to go into Flipside...

Al: Ok...

James: "Boston was the Nirvana of the 70's." This is what bothers me. Every ten years the major labels decide to sign one or two token punk rock bands like X or the Gogols and everyone is supposed to go: "Great! This is a victory for the rest of us. Things are opening up and now we're all going to get a chance." Well, now that I'm older my theory is that they sign any band that doesn't have any possibility of singing anything political or upsetting or singing about their cocks too much and that way they think that they have lanced the boil or gotten all the puss out of the punk rock scene. But what they've actually done is bought another Boston. Face it, if Nirvana went on stage and opened for the Screamers or the WeirDOS in 1977 with that hair and their ugly clothes and

their BORING mid-tempo Boston rock - they would have gotten stuff thrown at them. They might have been seriously hurt.

Al: They might have, but then the Leaving Trains probably would have too!

James: Well, the Leaving Trains, that's another story!

Al: I guess, unfortunately for me, I happen to like Nirvana...

James: Well I sort of like Nirvana too but I have other reasons for hating them.

Chris: They sound like Catherine Hepburn.

James: Whatever that means? Even if I didn't hate them for personal reasons, I resent - even if they are a good band which I don't think they are, they're ok, let's put it that way - I resent that they are being foisted upon us as the last gasp of punk. Or that them and, who is it, Garth Brooks are this renaissance freeing us from Guns and Roses. I'm just saying it sounds a lot the same to me. Some of the songs on the Guns and Roses album almost sound like punk rock, like that Dickies-like cover of the Paul McCartney song...

Al: I don't know, I haven't heard that.

James: Have you heard our latest album "The Lump in My Forehead"? Well, it's got one song about Bob Hope and another about this guy who has such a big head that he's like the elephant man. He gets set up on a blind date by these two tricky girls and he goes to the other girls house and gets the door slammed in his face. It's a true story about a guy with a very big forehead. I mean, we're trying to write about a lot of different things that we see around us. The song "I'm OK" is about a mental patient who gets released from the hospital, then he butt fucks his wife, slits his sons throat and then goes to the Burger King and shoots everybody. But because of all the psycho-babble he's been given in the institution, he thinks he's ok, because they tell him to say that and that's how all these crimes occur. We get a lot more into murder and stuff on this album.

Al: It sounds like you're changing as you're getting older and MORE frustrated...

James: Yeah, it's like sexual frustration. I have this theory that if you don't cum it still stays in your body!! (James laughs) I swear to God this AIDS thing is ruining... I have this theory that rock musicians have the least diseases of all because nobody will have sex with you because they all assume you've got AIDS. They think you've had sex with everybody when the truth of the matter is - well, I don't know, maybe the Red Hot Chili Peppers or something, but we don't get any. And it's a disturbing trend. I think lawyers get it more than rock musicians. I could have been a lawyer...

Al: And how is your sex life in particular?

James: Actually it's been getting better in the last few weeks. It's kinda hard with the dress because it scares off a lot of girls who, I guess, are jealous that I dress better than them and have better legs! On the other hand, I have been hit on by a few men. In general, men just want to beat me up and call me faggot. Our recent shows in San Diego and Fullerton remind me that it must be rough to really be gay in America because people are very violent. That's one good thing about the band now. The old line-up was kinda cool, but people sorta wrote us off as "college rock" or well meaning, nice, boring people. But since I started wearing a dress and since Chris joined the bands and started taking off all of his clothes, the audience gets a lot more involved in our shows as far as throwing bottles and heavy beer steins! The club owners get more involved too - they will personally escort us out the door

now. Before we had to carry our own equipment! (Laughs.)

Al: But you are not actually gay.

James: No, I'm not actually gay though in a lot of ways I wish I could just say I were - but it's irrelevant whether I am or not. It's a sociological experiment, here I am suddenly wearing a dress for the last couple of years in Europe and in the U.S. and it's only been recently that people have been getting violent about it. And since you really hear a lot of "faggot" comments it makes me wonder what it's like for somebody who really is gay. It doesn't matter either way, it's just stupid and sick.

Al: I'm sure you've heard, at least from the L.A. Weekly, that you are a transvestite these days.

James: You couldn't tell?

Al: Well, I don't know, what does that mean?

James: There was talk that I had a sex change, but that is clearly not true. I don't have the money for it and I don't think the technology is far enough along, otherwise I might get into it. I really am a die-hard lesbian - I just have a hard time convincing women of that! As far as my sex life, I've been really lucky to find a person who enjoys helping me dress up and still lets me put my member inside of her canyon or whatever.

James: Yes. That was hard at first because you can hide behind the fact that you are just on stage. "Oh, I'm on stage, it's just a joke." But it was hard to go back to Pacific Palisades and walk around those right wing conservative suburban streets. But gradually, because of Sherry and Wendy, I've been going out a lot more in public, to other shows and now just in general I just don't care. I just don't really care (with an exhausting sigh...). It's an election year, I'm so mad at the government and having to go to jail for wearing stockings... that I just figure people better take a punch at me. As far as I'm concerned the Republicans have had the last 40 years of the presidency, no counting Carter, and I think they had a chance to solve the drug and crime problems and we can see what they're doing. I feel like this place is Berlin in 1938 and I'm Jewish and I'm a gypsy homosexual. And I'm thinking - should I stay and fight the good fight or should I just get the hell out of here? Sometimes I wonder if this country is really worth it. But then again, where else am I to go? Greenland?

Chris: Israel!

James: Israel? Wrong! But on the other hand things are looking like they are a little bit better because the American people, bless their hearts, do eventually get around to protesting and it does seem like people are finally starting

James: Doesn't that usually mean that bands are about to start playing blues rock or psychedelic jams or something? Here's the real essential change; I did work with a lot of cool musicians on and off. There's like 40 people who have been in the band. But I was always the one who wanted us to be more radical or do weirder things and I was basically dealing with guys who had wives or girlfriends or didn't like travelling or in general were into Guns and Roses or Led Zeppelin - kinda reluctantly getting into punk. They thought my songs were too dark. Which is really silly considering how happy we are most of the time. Now, the line up is like this: I'm the dorkiest person in the band and probably the most conservative. All these guys like to travel and they're much wilder than I am and I kinda like that. I'd like us to keep getting more radical. Kinda like how the Dead Kennedy's just got faster and faster instead of more and more country.

Al: You were really married to Courtney Love...

James: Yeah... though it is very embarrassing.

Al: Oh, it's embarrassing?

James: Because I've always claimed to be a punk rock or whatever that is, and not in the insulting prison sense of the term. So I do not believe that in matters of the heart or love (with a lower case "l"), that you should pay the government money to consecrate something which is spiritual or beautiful. Unfortunately I was so taken at the time by the charming Miss. Love that I broke my vows and ideals and when SHE asked me to marry her I was very flattered that someone would want to stay with me for the rest of my life... I didn't know what that meant and I did it! It was a stupid moment of weakness, like the way some people go to N.A. or turn Christian all of a sudden, but I feel very bad about it. I lost all my friends, I lost a lot of money - and luckily, I finally lost her. She is a very talented person in more ways than... Here's what I want to say about that - I think that if she and Kurt from Nirvana are happy that would be good. Because I don't think there should be any more pain in the world or in their lives. But I would tell him to be very worried about Garth Brooks because if Garth Brooks gets higher in the charts I wouldn't put it past Courtney to go after him. Garth Brooks is married but that wouldn't stop her.

Al: Wow! Did you guys actually get divorced?

James: Yeah. It took a long time to get the divorce. Now the weird thing is that not long after we got the divorce, she's been saying a lot of shit - and well, I guess I've been saying a lot of shit too, and I had no problem giving her the divorce, believe me. But right after she got the divorce she decides she wants to get an annulment too. I think for the first time in California State Law history I am now being sued for an annulment for a marriage that has already ended in divorce. It's some kind of weird thing that she wants to pretend that I don't even exist. It's this weird creepy thing. The word "gold digger" comes to mind, except I didn't even have all that much gold - that's what I don't understand. And after all the bitterness, and it was truly horrible, I feel I was very much punished for going against my beliefs. If I ever fall that deeply in love again, I don't see anything wrong in going out to the desert for a beautiful ceremony where you shed blood or take mushrooms or have some priestess come down and read you beautiful poems and say you're married, but I will never ever involve the government when it comes to love. I think that is a very strong thing that I learned. I hate cops...

Al: Are you still writing most of the material in the band?

James: Chris writes and sings about half of the songs and I write and sing the other half. Actually on the new album he sings a little more than I do but we write all the songs together so it's the same thing really. That last show that you were at I was in a bad mood and I was rambling on about some of the same things as in this interview - my conspiracy theory involving Nirvana, Goldenvoice and the L.A.P.D. so I just wanted to get it off my chest so that show I ended up taking over everything.

Al: You mentioned the Nirvana part of the conspiracy, how does that involve Goldenvoice of the L.A.P.D.?

James: Everyone acts as though the punk rock scene in L.A. just kinda died on its own, like people just grew out of it. But I thought that it was suspicious that any band that advertised itself as punk rock was banned from almost every club and then this Mafia like organization called Goldenvoice suddenly had a monopoly to cover whatever few punk shows did come to L.A. Whether they were just unwitting victims of other clubs policies and they were just picking up what was left over or not, I think it is very fishy that they could monopolize the punk rock market in this city and brought in this institutionalization of double figure door



Al: Do you have different people dress you?

James: I have help from my friend Wendy from Fiz Magazine, and Sherry who used to have this club in Bakersfield called the Mess and different people have given me things like Pleasant Gehman or Gwen from Mad Monster Party. There are people who are like my younger sisters, but it's been very helpful.

Al: So what kind of dresses are the best?

James: See, this is the theory I have about dresses. While all these macho guys are trying to beat me up calling me a fag, the truth of the matter is a dress or skirt is far more comfortable to wear than are pants. If you've noticed they have girls bicycles and boys. The fucking bar on a boys bicycle seems like it would be much more pleasurable to a girl to rub up against. I think they have things upside down and backwards. So in my own way I'm trying to reverse everything by doing everything backwards. AND the fact of the matter is, these clothes do feel a lot better. I was reading an article in the new Cosmo Magazine about transvestites who were straight, and they were trying to re-assure people that it was ok. But they were basically saying that it goes back to your childhood because their mothers didn't hug them enough or give them enough breast feeding. My theory is that regardless of what my mother did, these clothes just feel better. They're shinier, they're brighter, sexier, more people want to come up and talk to me. When I used to go to clubs all through the 70's and 80's no one would ever notice me. I was just a boring guy that looked like he should be at an AC/DC concert. I don't know, I want to be more than a witness. I want to be an exhibitionist!

Al: And you do wear the dress more than just when you are performing?

to get mad. They didn't get mad about the war but they are mad about the economy so whatever it takes to get rid of Bush, I'll be happy.

Al: It's the general opinion that all your changing has to do with drug use?

James: Has to do with drug use?! Well I've never been straight edge, I've never even been close to the edge - more like a big curve. I've been taking drugs since I've been out of High School, which was way back in the 60's as you know. AND, I've been cross dressing since the 60's, literally, because I used to break into my sister's clothes and my mom's clothes and wear them when everyone was out of the house. It was oddly relaxing and made me feel like I was some sort of weird prostitute.

Al: The truth finally comes out.

James: Drugs have nothing to do with this, actually.

Al: I'm almost disappointed...

James: The only thing I can say about drugs, and I have nothing against them usually except people should share them and they should be legal so we could know what was actually in them, is that they are very hard to find now and very expensive. I'm really happy to know that people think I have a drug problem because it sounds so cool and glamorous but it's sort of like my drinking problem. I really wasn't much of a drinker that's why I don't do that anymore. But if I could I would take mushrooms or peyote or marijuana or heroin or something, but other than that I don't really like drugs.

Al: Other than that!

James: People have actually said to you that they thought our changing was due to taking too many drugs!?

Al: Yes, exactly.

prices. There's almost nothing punk rock about the way they run their organization or treat local band. And I know that sounds like, of course I'm complaining because I've never gotten to open for, phew, whichever, fill in the blank reunion just came to town. I resent that because I feel like the same way I did when I saw the movie "Sid and Nancy." They totally fudge the facts of the real life. They're basically saying "You guys don't remember the real punk rock, so let's re-tell you how it happened." And that's why middle aged film critics love that movie - because it explained punk rock in a way that they understood - they were all losers and they were on drugs. I feel that the latest thing with all these reunion shows - if these bands were so sincere and so into their music why did they break up? And why are they only getting back together for the money? The Cramps, fine, they've always been around. But Fear?! That smells to me. I resent that everyone is trampling the past, pretending that it didn't happen. That's what killed the hippies - originally they were very diverse and intellectual and open minded - then it became this burnt, stupid Don Henley thing. Pretty soon we're going to get - if you want a laugh read the Henry Rollins interview in the new Rolling Stone! This is a case where people forget that we WEREN'T interested in the cult, or the clout of personality, that we were actually interested in all of us trying to do something different. Or maybe I'm just incredibly naive still. It's like the Peter Principle in business which states that people will always get promoted to their highest level of incompetence - and then stay there. The Punk Rock Principle seems to be that people will keep getting elevated and raised to the top as long as they filter down their message, slow down their music and take out any offensive lyrics. I resent that. It's stupid to me that people will buy more than a million Nirvana records but they won't... I resent Mudhoney because the rip off everything from Jimi Hendrix but their fans don't listen to Jimi Hendrix. I find that insulting - no matter if it is cool on whatever level, it is still ripped off. The more you xerox something, the weaker the ink gets. I'm not saying I'm perfect or I'm a genius or anything, I'm speaking as a fan and this is what I've noticed happening. Everything keeps getting watered down. People, through their own essential weaknesses... I mean maybe we expect too much from our heroes but at the same time Henry Rollins enjoys being a hero and to see him on the Dennis Miller show, and call the host "Sir" and keep getting nervous and giggly over trivial talk to me is insulting. We didn't send him up there on the Dennis Miller show to talk about his tattoos like he was a freak, we sent him there because we thought we had an overall angry message about something. And I say "we" seriously because I think it can collapse in a minute. I mean the guy is doing jeans ads... The one thing that this band has done well even when we sucked, and I'll be the first to admit that we sucked plenty, is that we do seem to piss off a lot of people including punk rock club owners. I mean people's blood never boils. Even if it is for the wrong reasons, people have to stop thinking that rock is this formal, clean cut thing. We toured a lot in the 80's, but the newest crop of kids or college students that comes to shows are the most passive people that I've ever seen in my life. And it's not because they don't like our music, I'm talking about other shows I go to. Nobody dances or nobody dresses weird or looks funny. Everybody has their Red Hot Chili Peppers t-shirt on their regular shorts. Nobody for the life of them is doing anything strange or weird anymore.

Al: What about what GG Allin is doing?

James: I think GG Allin is an over achiever who is trying the best he can. I don't know him personally or anything, but if he didn't exist someone would have to invent him. I do feel a little bit of an attempt on his part to try too hard - Chris gets accused of the same thing: "Taking off your clothes, that's not shocking." Well, what's shocking is how all these ugly dressed people claim to be post-punk. That's what's shocking. Long hair, baggy jeans, t-shirts... Anyway, GG Allin has my vote if only for the way he offends people. Plus, I like some of his songs like "Gypsy Motherfucker" and "Girls Girls Girls Give Me Some Head." He's like the Brian Wilson of the 90's. I remember when Iggy Pop said in Creem Magazine about 20 years ago: "I'll be dead within two years." And then GG Allin was gonna kill himself on stage but, oh, he was in jail so it's not his fault. Sometimes you get blood-thirsty and go "Come on, I want to see the real thing..." But I know that's wrong...

Al: So the Leaving Trains have been around over a dozen years. What keeps you going?

James: Well, I'm more in debt than ever, I've had several near fatal car crashes, I've had two drug overdoses, there's been many fist fights with bands members and usually with bouncers... I'm not sure why I do it, it's a total pain. Touring is not what they say it is. It's very lonely. When we first toured everyone would share their drugs or their girlfriends - now it's like "Don't touch me!" and nobody has a joint. It's totally thankless is what I'm saying and if you want me to say something wonderful like I do it for the kids or for the music - I think it's mainly because I'm almost able to break even doing this. If you discount the 20 thousand dollars I owe SST and the ten thousand I owe the collection agencies for the drug overdoses, then I would I almost break even... We're one of those boarder line bands that are really lucky that we got to tour a lot, but we're not so popular that we can live off of it. We just barely make it to the show. We're really not breaking even, because I'm so in debt but really on the fringe. Well, I really do like the fact that even I don't really know what is going to happen at one of our shows. I don't want to quit until we actually really do have an orgy after the show with the entire audience. So until that happens I can't say that I've done it all. I've masturbated on stage before and cum! Everybody thinks Jim Morrison is so cool because

"I'm still running (for President) on the same platform, which is basically: to give the country back to the native Americans, legalize all chemicals, and change the national anthem to 'Purple Haze.' Basically, I'm running as an anarchist." - James

he whipped it out for half a second. Or Iggy Pop or Angus Young and his butt - or Chris Sims for taking off his clothes, not just for one song but for an entire show as he often does. BUT, I would like to point out that I am the only rock musician that I know of who has actually masturbated and cum on stage. So I want some credit, even if it is just a novelty like "Courtney Love's first husband." I mean I want to be famous in some way and that's the only thing I've done... plus I'm running for President.

Al: This time around?

James: Yeah, I ran in 1988 also because I didn't think either candidate was worthwhile but the American people didn't agree with me. I'm still running on the same platform which is basically: to give the country back to the native Americans, legalize all chemicals, and change the national anthem to "Purple Haze." Basically, I'm running as an anarchist. I don't think there's any way I could win but if I did I would definitely dismantle the government because by it's own laws I think it is illegal. If I don't win I will probably immigrate to Holland or Jamaica where pot is cheaper and the women are cheaper too. I mean women who listen to swanky music who don't make you feel guilty about it later. There's no point in me running for president and losing and sticking around here, no one likes a loser. You should really just talk to Chris now (calls Chris over) because he's really saved my life. Actually he's cost me a lot of money... This is his second band, he was in a band in New Orleans which is where he is from called Graveyard Rodeo or something... (Chris gets there)...

Chris: How's it going...

Al: Good. When did you join the Leaving Trains?

Chris: About a year and a half ago. It's been a strange year and we've been on the road for about six months of that. The strangest time was in January when we went up the west coast because everybody had just had it and was really beat. It seemed like each individual had a nervous breakdown in a different way.

Al: James says you've loosened the band up quite a bit, by taking your clothes off on stage and such.

Chris: My inspiration more than anything come from the fact that I've been to see so many bands that are just so boring. They play their set, they have a rehearsed set or whatever and it just seems like they do the same thing every night. I like to be more confrontational and see what will happen. We never actually go on stage knowing what will happen. Sometimes it's horrible and sometimes it's really

great. I just want to do something different each time we play.

Al: The Leaving Trains just never seemed to me like the band that would have nude members on stage.

Chris: Yeah, it was weird because we played at Cal State Northridge and when we played the last song I took my clothes off and James was laying in the grass... It's kind of a stupid thing to do but it's interesting because people seem to look at you immediately. It's a total exploitation thing too. When I did it there all these teachers were running back and forth across campus and they turned us off and the cops showed up. They thought James did it because he was wearing a dress and I just walked away. Then the next day the L.A. Times picked up the story and it was in the Valley edition. The next day A.P. picked it up and relatives from New Orleans called and said it was in the New Orleans paper! James said it was in the Washington Post...

Al: Was there an arrest? What was the story?

Chris: No, no arrest. It was basically six paragraphs of not any more information than "the guy took his clothes off", but the news was so boring that it made it around the country. I can never understand it, neither can James... It's really stupid but people can get really upset when you take your clothes off.

Al: Besides the visuals, you are writing songs for the Leaving Trains?

Chris: Yeah, with James. We wrote most of the new album together except for a few songs.

Al: Are you guys writing out of anger and frustration or what?

Chris: I don't know. I would say it's more something to make somebody else angry or frustrated than myself. And funny too, I like it to be kind of humorous as well. The "Fuck You God" song we were just kind of sitting at the table and I had this girlfriend that was strung out on dope and fucking people behind my back for dope and I was just sitting at the table with James going "Fuck you God!" I was just thinking that if there was a hell it would have to be more comfortable than this. Then we just went back and wrote it... I don't know, we'll just keep going as long as we possibly can until we drop. We try to tour as much as possible... it's kinda hard to do because if you have any kind of home life it just breaks things up all the time but it's a good thing. I don't know where it will lead to, probably just all of us having mental breakdowns to us all eating well - I don't know.

Al: Had you seen the Leaving Trains before you joined?

Chris: Yeah, I'd seen them a couple of times... I thought they were alright. I thought they were too poppy, I wasn't into that end of it. I thought it was a little too college radio sounding but I thought James was a really good performer. I like them.

Al: It's seems like you guys play a bigger variety of styles now - from slow jazz to full on hardcore.

Chris: The songs on this last record were pretty diverse. It's not like all fast songs, or all punk rock songs - it's all interspersed and diverse... My ultimate dream is to be a lounge singer with Butch Wax in my hair...

Al: With no clothes on!

Chris: (Laughing...) A nice suit with no pants on underneath it! A sports coat, Oxford shirt and a tie and no pants. That's my dream.

Al: After the Trains...

Chris: Yeah... but new things always seem to come up. It will seem like we're in a rut after we've been on the road for awhile, it will get really monotonous and boring... then the next week it will be full of new and interesting things. Just so we don't hit two weeks where monotonous things happen, then we're ok.

Al: Who are you going to vote for in this upcoming election?

Chris: I'm gonna vote for Jerry Brown because I don't think James could win! Jerry Brown's not as much of a used car salesman as Bill Clinton or maybe he's just a used car salesman that would sell me a car. We saw Jerry Brown on TV and I told my girlfriend that he looked like a former cocaine or heroin addict. And she thought noway! I don't know.

Al: At least he's more interesting than Clinton.

Chris: Maybe that's what it's really all about because I don't think any of them will do anything once they get into power. Maybe Jerry Brown would because he's so weird. If Clinton gets nominated then the Republicans will really lay into him...

(The election talk continued for a little while longer as the sounds of the rest of the Leaving Trains sound checking finally became overwhelming and we just quit.)

ABNORMAL

THE LEAVING TRAINS




THE LUMP IN MY FOREHEAD

THE LEAVING TRAINS don't care if you listen to their new album, **THE LUMP IN MY FOREHEAD**, because they're definitely not "PC." We call them "PE" (Politically Fucked up). **LUMP** is the fifth SST release from the TRAINS where a new, rejuvenated line up joins Falling James in launching personal affronts at Bob Hope, Burger King and women ("who make you feel like a piece of shit"). Falling even points a finger at himself on "Abnormal." Such an honest portrayal could have a serious impact on his bid for the White House this election year.

Yes, Falling James has tossed his shower cap in the ring for the 1992 presidential race. Part of his platform is to change the national anthem and return land to Native Americans that was misappropriated through bogus contracts. Surely, James will inform the thousands of folks he'll encounter of his candidacy along the upcoming, international "LUMPY" tour route. SST 288 (LP/CA/CD)

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SLEEPING UNDERWATER SURVIVORS (LP, LP, CD) SST 271
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TUCK (LP, LP, CD) SST 274
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PELL MELL



FLOW

The new and much awaited album, **FLOW**, forwards the confusion that emerges every time one hears the music of PELL MELL. Here is a record that could be released ten years from now or 30 years ago and you still couldn't slot it into any category. PELL MELL's twin guitars and rhythm section connect angular lines and hooks while keys and samples confound and complement the mix simultaneously. SST 278 (LP/CA/CD)

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CRUEL FREDERICK



WE ARE THE MUSIC WE PLAY

WE ARE THE MUSIC WE PLAY, the second CRUEL FREDERICK LP, elevates the boiling hot blowing of reedman/ringleader Lynn Johnston another hundred degrees higher from the free and cruel jazz first heard on their 1988 debut, **BIRTH OF THE CRUEL**. Alabama born and California (jazz) bred under his "personal mentor," Bobby Bradford at Pomona College, Johnston played with fellow reed student, David Murray (World Saxophone Quartet) at Pomona. In the underground LA jazz movement of the last decade, Johnston has shaped a very bent and revered sound amongst his peers. Johnston's aggravated horn assault, shaded with humorous tones points to his appetite for Albert Ayler, Eric Dolphy and Thelonius Monk. On **WE ARE THE MUSIC WE PLAY**, CRUEL FREDERICK covers three Monk tunes and "Dee Dee," a number by another artist noted for throwing curves, Ornette Coleman. **WE ARE THE MUSIC WE PLAY** is jazz at its crudest. SST 290 (LP/CA/CD)

ALSO AVAILABLE:
THE BIRTH OF THE CRUEL SST 127 (LP/LA/CD)

ABNORMAL

See The Leaving Trains Live on their national "Lumpy" tour this spring.

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Billy Bones formerly of the Skulls

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You mean, what is it like being in the Beatles! I hope to eventually someday turn into Pete Best - just brush it under the carpet and forget about it.

Blah blah blah.... a Nirvana interview!? Yeah, we fucking love the band and the guys in it are great people. They have a lot to say and are blazing a trail every other band out there wishes they could follow. If you want to know the basics, (as if you don't know who they are by now) read the interview we did in Flipside #62. This one just covers the things happening now. We started this chat off with Cake and Kurt rapping about some side projects he's been involved in....

An interview with...

Kurt Cobain

Kurt: ...That was Dylan's project. I think it came out on Caroline - Sub Pop and it was distributed by Caroline. They made these ads that said "Featuring Jos Preston, the bass player from the Melvins" and they made it seem like it was his project - but it was really Dylan's. He was the brain behind it. They're just some songs that he wrote and he asked me if I wanted to sing on it, and that's my involvement, I sang on one song on it.

Cake: Is it called "The Bureaucratic Desire For Revenge" or something like that?

Kurt: I don't even know the name of the song, they probably named the song after we recorded it. I have a CD copy so I haven't gotten a chance to listen to it because I don't own a CD player.

Cake: I've seen so many bootlegs of you guys, are you pissed off about that or what?

Kurt: For the most part I really don't care. I like to hear live bootlegs and I would appreciate if the people that make them would send me a copy but that's the case, nobody sends me anything. But when embarrassing things come out like stuff that I've done in my basement on a 2-track or a boom box that are basically just unwritten songs or pieces of songs, songs I'd like to put together someday into a song - when those come out it's real embarrassing and it frustrates me.

Cake: Like when you were playing Jabberjaw and all these people were singing "Polly" when you were doing it and Chris goes "How the fuck do you guys know that song?" and somebody goes "Bootlegs!"

Kurt: Right. It's really embarrassing also when they take it upon themselves to title the songs for you. There are some really dorky ones like "The Rocker" and "The Eagle Has Landed." Oh God!

AI: Well, you've gotten a little more popular since our last interview... what's it like, how did you do it?

Kurt: You mean, what is it like being in the Beatles! I hope to eventually someday turn into Pete Best - just brush it under the carpet and forget about it.

Cake: That's something you said in BAM magazine, how you wanted to destroy your career before it gets out of hand.

Kurt: Well...

Cake: But I can understand, you probably want to do something different.

Kurt: Well, we're definitely gonna do something different. I don't want to go so experimentally overboard to where it seems obvious that we're trying to destroy our career, you know. That BAM article was really embarrassing for me because they made it seem like I was just this self-

destructive-heroin-taking little dork. I don't need that kind of shit from them! I don't need a second rate Freudian evaluation on my career and how I'm adapting to the success. It's really stupid. I think we've taken it well, really. I've had a few weeks off of touring too - we were on tour for seven months, and I wasn't in the best of health. It was draining... definitely. It's really hard to decipher what is going on in your reality - we couldn't even tell how big we were getting. We were on tour playing shows every night and getting reports from our manager telling us "Yeah, you're selling as much as Garth Brooks and Michael Jackson." That reality just didn't sink into our heads at all. I've never been aware of that, I never really cared. I didn't even know that we had sold 50,000 copies of "Bleach" until everybody started talking about how many copies of "Nevermind" we had sold. I never paid attention to it. I'm glad we survived this tour because it was really stressful to all of a sudden be expected to carry on the traditions of an arena rock band. We were only expecting to sell at least as many as Sonic Youth, we were just hoping to use the corporation to get good distribution. That's all we were hoping, or asking for.

AI: But then it took off. Was there anything obvious to you that helped that happen?

Kurt: Well, I don't know. If you listen to the record ("Nevermind") it's really not that much different than a Skidrow album - I mean it's commercially accessible for the general public. They can listen to it and it is easy to digest.

Cake: Well, I think there's a definite difference in the lyrics. Yours are really thoughtful, unlike Skidrow, you have to admit to that?

Kurt: Oh, I do. I mean I don't want to burst my bubble or anything but we're fucking 100 times better than Skidrow or Poison! Or any of those bands. What I'm saying is that we're in the same league as them as far as accessibility. It's easy to listen to our music. It's not like if we were the Melvins or Jesus Lizard - if they were to sell as many records as we did then that would be a phenomenon. That would be amazing! We're a rock and roll band and it's pretty obvious.

AI: I'd put you in a league with the Melvins or Jesus Lizard before Poison or Skidrow!!

Kurt: I would hope we're in that league! That's the kind of music I listen to when I'm home, that's the kind of world I want to be a part of. But still, there's so many clean, nice, accessible songs on our album... I don't understand why everyone is so enthusiastic about it.

AI: Did you approach it that way? To write more acces-

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When you're in the public eye you have no choice but to be raped over and over again - they'll take every ounce of blood out of you until you're exhausted.

sible songs for your major label debut?

Kurt: No. No, it just sort of worked out that way. We did some demos at Butch Viggs Studios in Madison, that have come out as bootlegs that are pretty close to what "Nevermind" turned out to be like. It would have turned out the same way if we would have had the same amount of time in the studio for an independent release - if it was on an independent label it would have turned out similar. It still only took us a week and a half to record. We had a two week lock out but we took our time, we slacked off, I was writing lyrics in the studio, I was being real lazy about it.

Kurt: Look at the time Rod Stewart spends in the studio and it's a hunk of shit!

Kurt: We could have done it in a week if we wanted to, we were pretty much prepared for it. I'd like to go back to an 8 track for next year.

Cake: Like Mudhoney, that's cool.

Kurt: Yeah, Mudhoney are sticking to their guns and it's great.

Cake: Mark Arm told me that they have to go to 16 tracks next because they want to add tambourine tracks! You guys have a split single with Jesus Lizard coming out soon.

Kurt: Yeah, we're gonna record it soon.

Cake: There's other things also, like a Sub Pop single...

Kurt: Um, yeah, I think we have to put out another Sub Pop single...

Cake: Is it a contract thing...

Kurt: Yeah...

Cake: Limited edition of 100,000! Is Geffen going to keep putting out singles?

Kurt: Yeah, we're gonna put out a "Lithium" single within a couple of months. It's gonna have a doll theme. I've been collecting old dolls for most of my life and I make dolls out of clay that are replicas of 18th century Yugoslavian dolls. They're really weird, they have elongated heads and have really long fingers. Kinda like a Brothers Quay video. It's gonna be a rip off of a Brothers Quay video because we asked them to do our video and they refused. There's not much of a theme other than the dolls doing weird, surreal things with each other. When Courtney goes to get another ultra-sound we're going to video tape the baby in her womb and put that in the video too.

Cake: The "Sliver" single was probably my all time favorite rock song...

Kurt: I like that song too, it's my favorite song to play live. We're gonna put out a record pretty soon that is a compilation of Peel Sessions and BBC sessions that we've done that have all come out on bootlegs and we'll put the "Sliver" single on that also. Just because a lot of people haven't heard that single and I'd like them to hear that song.

Cake: And then I heard about a possible Peace Of Mind / Jabberjaw thing.

Kurt: Oh, what's this?

Cake: A Jabberjaw compilation someone is putting together. I heard you guys might be on it under the name Negative Creeps or something like that.

Kurt: I haven't heard anything about that.

Cake: So I guess that's a rumor then. You said your next album will be in a different direction, I heard you guys want to use Steve Albini for your next album?

Kurt: Well, ha ha, that's an obvious choice. It would be nice, I like the drum sounds that he gets - but now that I think about it more I really don't care about the drum sound all that much...

Cake: Get Bob Rock from Metallica to produce you!

Kurt: Yeah, ha ha ha.

Cake: You guys have a Cheap Trick sound on the song "On A Plane", is that deliberate? Like off of "Dream Police" or "Budokahn"...

Kurt: That's weird! I was just listening to both of those records today. I don't know. That song came out way too clean. I'm not happy with the way that came out at all. It should have been a lot rawer, we play it a lot better live!

NIRVANA

FUDGE PACKIN
CRACK SMOKIN
SATAN WORSHIPIN
MOTHERFUCKERS

SUB

POP

think. I'll admit, I like Cheap Trick, that first record is great. I keep forgetting how punk rock it really is. It's pretty raw for a commercial rock record.

Cake: You have Kirk Canning from Spoon playing Cello on "Something In The Way"...

Kurt: Yeah, I haven't heard Spoon yet, they're on tour right now I guess because I just talked to Chris and they stayed at his house. I wanted cello on that song and it ended up being the last day in the studio and I told Chris, "Geeze, maybe we should try to find one." And it just so happened that Kirk was there at the apartment we were staying at and he said "Oh, I can play cello!" So we brought him in the next day.

Cake: That's how spontaneous it was!

Al: Who came up for the design of the cover of "Nevermind"?

Kurt: I guess I'll take the blame for that. Dave and I were watching a documentary on babies being born underwater and we thought of the image. There's no special story behind it at all.

Al: Was it something you had to set up to shoot or...

Kurt: We just asked the art department at Geffen to come up with a baby in the water and we choose from a bunch of pictures. We thought it looked good with the dollar bill with the fish hook on it...

Cake: Like innocence trying to get corrupted or something?

Kurt: Yeah...

Al: They had no problem with the naked baby?

Kurt: No, no, we were expecting that their might be a problem with it but there wasn't any at all. We thought their

I have strong feelings towards Pearl Jam and Alice In Chains and bands like that. They're obviously just corporate puppets that are just trying to jump on the alternative bandwagon - and we are being lumped into that category...

might be a problem at some retail stores but we were prepared for it - we were going to have a sticker that said "If you are offended by this you're probably a closet pedophile." (Laughter).

Cake: I noticed in other interviews that you always show your support for like K Records or the Melvins, you I guess were one of the first bands that influenced you...

Kurt: Yeah, I've witnessed about 200 Melvins practices in my lifetime, if that doesn't rub off on you in some way then you've got to be a really jaded person. There's just no way I couldn't have let the Melvins influence me, they're just such a great band. And K Records is a really good label, it turned me on to a lot of really good music that I had never heard before - like the Vaselines and Tour Le Gosh and all that cutie stuff from England. There's a whole another world of underground music that I wasn't even aware of - I started getting into Jad Fair and Daniel Johnson and all that stuff.

Cake: That would be cool if you wrote a song together with Daniel Johnson. Can you imagine that?!

Kurt: We'll do it!

Cake: The English press seem to write a lot of stuff about you, like they said you had ODed, which obviously isn't true. One minute they love you and they next they attack you.

Kurt: Oh, has the backlash begun now. I haven't been keeping up on the English press.

Cake: I just read one "On page three, Kurt ODs in Australia." I'm like, what? I called Courtney and she goes "He's right here!"

Kurt: God!!! They announced on MTV in Europe that Courtney and I had both died of a drug overdose. We had friends calling up for days really upset thinking we were dead. I don't know. I'm just now learning to accept all the rumors and all the lies that are involved in being a big rockstar. It bugs the shit out but I just have to deal with it. I DON'T TAKE drugs. I HAVE taken drugs in my life and every once in awhile I may dabble in drug taking but I am definitely not a drug addict and I don't like to condone anyone using any kind of drugs. They're a waste of time.

Cake: The media is your worse enemy when you're in the spotlight. They look in every nook and cranny. Any move you make, if you look sick "Oh, he's on drugs."

Kurt: Yeah, right. I was almost dead from touring. My body wouldn't allow me to take drugs on tour even if I wanted to. I'd die in a day.

Cake: Don't you have a condition that makes you fall asleep or something?

Kurt: I've got narcolepsy and I can see how someone would think I was nodding off when I'm just falling asleep. Just being on the road is stressful enough physically, there's no way I could ever take drugs. I just couldn't do it.

AI: Being a band of your size, is there more of that offered?

Kurt: No, not at all! Backstage at our shows is pretty sedate, I mean it's really boring - there's no groupies, there's no drugs and we haven't even drank for a long time! I haven't drank for months and Chris quit drinking. We wanted to survive this tour so we even quit doing that. It really bugs me a lot to be accused of being a drug addict - there's constantly articles being written about it. It sucks because I kinda feel a responsibility to kids who might want to start taking drugs. In a few interviews Chris and I have talked about smoking marijuana, and we read it back and thought, "Geeze, that probably influencing someone." I've done enough pot in my life where I don't need to do it anymore. I learned too late that it destroys your memory and now I'm suffering for it. I think it's really lame for journalists to write and accuse me of taking drugs because kids are going to read that article and then they're going to do drugs because I do. That's really lame.

Cake: What are your feelings on whole Pearl Jam, Soundgarden thing. I hate to put Soundgarden in that class because when their first EP came out I thought they were like Robert Plant fronting the Butthole Surfers, I

thought they were amazing.

Kurt: They used to be great, they were even better in like '85 when Chris Cornell had a Flock of Seagulls haircut! They were just like the Butthole Surfers, they were amazing.

Cake: Now they're totally into this metal thing, they're touring with Guns and Roses... That's the tour you guys turned down?

Kurt: Right, we turned down Guns and Roses. That would be a big waste of time. I can't comment on Soundgarden because I know them personally and I really like them a lot, but I have strong feelings towards Pearl Jam and Alice

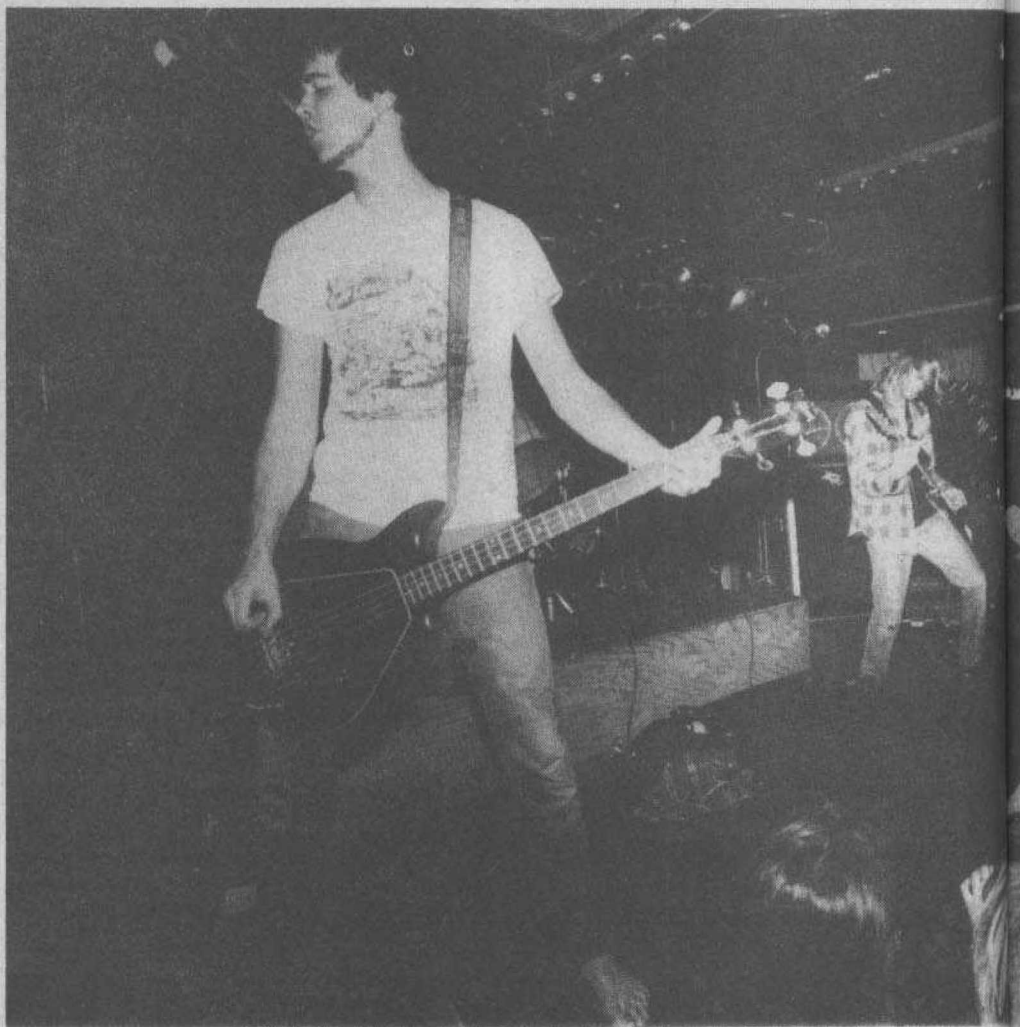
pedals and stuff. I don't want to get to experimental to where we turn into a punk rock version of Rush or Yes! I hope we have enough sense to know when to quit.

Cake: Have you seen the "Teen Spirit" ad on TV?

Kurt: No, someone told me about that. I've been waiting for them to jump on that. I was kind of afraid of being sued. That isn't why I wrote the song, I didn't even know that product existed.

Cake: Well they did jump on it!

Kurt: When you're in the public eye you have no choice but to be raped over and over again - they'll take every ounce of blood out of you until you're exhausted. Weird Al



In Chains and bands like that. They're obviously just corporate puppets that are just trying to jump on the alternative bandwagon - and we are being lumped into that category. Those bands have been in the hairspray/cockrock scene for years and all of a sudden they stop washing their hair and start wearing flannel shirts. It doesn't make any sense to me. There are bands moving from L.A. and all over to Seattle and then claim they've lived there all their life so they can get record deals. It really offends me.

Cake: What was the inspiration for the track "Endless Nameless" that appears on the CD?

Kurt: It's a little taste of what our next album might sound like. We were screwing around with those kinds of sounds at the time we were recording "Nevermind" and at the last minute we decided to record that song. We've been fooling around with a lot of noise and different guitar effects

Yankovic is - his whole album is devoted to us! In the beginning I talked to him on the phone and he's like "Hey Kurt, how ya doing? I'd like to record your song 'Teen Spirit' for my next album." I thought, ok, that's fine, I liked "Another One Rides The Bus", I thought that was kinda clever. Then all of a sudden he's done a video in mockery of our video and the album has a picture of him naked in the water with a dollar bill. I think it's gone a bit too far! We weren't prepared for something like that. Legally he can do stuff like that, at the time I thought he was just going to record our song but he's trying to revive his career based on us. I don't know, I guess it's no more offensive than a bootleg. Journalists are grovelling for any kind of article about us, like they're going down to Aberdeen and talking to kids that look to be in my age range and they look like they could be my friend and these guys with tractor hats and moustaches are claiming to be my friends. They're

Well... it won't last. I'm looking forward to the future. It will only be another year and then everyone will forget about it.

saying "Yeah, Kurt slept on my couch for six months, it was great!", "I sold him his first amplifier!"

Cake: Then you'll have all these people writing books on you!

Kurt: Well... it won't last. I'm looking forward to the future. It will only be another year and then everyone will forget about it.

Cake: The last time you played here you played at the Sports arena, what are you going to do the next time you play here?

Kurt: That's a big problem... I was thinking about some kind of a system that we could work out so we could go on

some kind of a club tour - somehow kids could prove that they were into Nirvana, with an old worn out "Fudge packing" shirt or something... It would be great to do something like that but it's not very realistic. It just doesn't seem possible. We'll just have to wait until our next record comes out and it bombs, then we'll lose the audience that really doesn't matter in the first place, all the kids who just turned on to "Nevermind" in the last year, and we'll have our old fans back probably. I don't even know if that's realistic, but it's a nice thought.

Cake: A friend of mine just got a Nirvana fan magazine that Rip put out - "40 pages of Kurt, Chris and Dave! All color, all grunge!"

Kurt: It's weird that things like that can happen. I guess if magazines have done an interview with you then they have the right to put out booklets like that and make a bunch of money out of it and you don't get anything. It's kind of embarrassing too, like a pin-up model! We're going to put out our own fanzine

and I think we're going to do a compilation tape to go along with it of some of our favorite songs. Just like if you were going to make a tape for your friend, of old punk rock records. I don't know what the fanzine will be about, I don't want it to be a homage to the band. I'm thinking of getting a bunch of people to contribute to it and just write what they want on any subject.

Cake: In the song "Lithium" you have a line that says something like "Life my candles, in a daze, because I've found God." Is that your view on people who are brain-washed by religion?

Kurt: Yeah, I guess you could say that. The story is about a guy who lost his girlfriend, I can't decide what caused her to die, let's say she died of AIDS or a car accident or something, and he's going around brooding and he turned to religion as a last resort to keep himself alive. To keep him from suicide. Sometimes I think religion is ok for

certain people. It's good to use religion as a last resort before you go insane. I have this relative who I really love a lot and she really inspired me because she was a musician and I used to go to her house all the time and she became really disillusioned with her life and became suicidal. And we felt that she was gonna kill herself. Now she's a Born Again Christian - and because of religion she is alive still. I think that is ok.

Cake: I have a lot of friends who are ex-drug addicts, and when you take the drugs out you have to put in something more powerful, like God.

Kurt: That's the truth.

Cake: I guess it's cool because they ARE alive. That is a point. You guys are planning a big tour this summer, I hate to say like Lollapalooza, but not called that, something else.

Kurt: It's going to be called the Lollapa-looser tour!

Cake: Who will touring on that?

Kurt: Mudhoney, Sonic Youth, hopefully the Pixies or the Breeders, Shonen Knife, probably Jesus Lizard if they're available or the Melvins and this band called Bjorn Again - they're amazing. We want to have it at around the same time as Lollapalooza to show that there is an alternative to false alternative macho metal.

Cake: Like Chili Peppers...

Kurt: Yeah, and especially Pearl Jam. I can't really call Pearl Jam "macho" but it's not the kind of stuff that I am into.

Cake: I call it "lame macho".

Kurt: I don't mean to slag them so much but I can't help it! They really get on our nerves because on MTV they put us right into the same category with them.

AI: How big a role does Geffen have in your plans? It's everybody's big phobia that the major label will take away your artistic freedom, or at least play a big part in forming it.

Kurt: We've never had a conflict with Geffen, not one. Our A&R man lets us do what ever we want - and legally we can do whatever we want because we have a really good contract. Our lawyer worked at getting us one of the best contracts I've ever heard of. The people that work at DGC are really good people, a lot of the employees are people that worked at independent labels like SST. They're totally aware of what our band is like. Now that we sold a whole bunch of records we have even more control - even though we don't need to stress anything. They let us do whatever we want.

AI: Do they try to treat you like traditional rock stars just because that is what they are geared towards - because of Gun and Roses or whomever?

Kurt: Not at all. There's been a few times where limousines shows up at the airport when we get there, but sometimes that's not DGC's fault, it's just the promoters fault. There are some places where the representatives of DGC aren't that hip to underground music, so there's a lot of learning going on at the label. No, they don't treat us like rock stars. Plus, DGC is a subsidiary of Geffen, Guns and Roses are on Geffen and DGC pretty much just has Teenage Fanclub, Sonic Youth and, us and, uh, Nelson. I forgot all about them!

Cake: How was your Australia/ New Zealand/ Japan tour?

Kurt: Well, it was just a continuation of our other tour, and by then I was just a walking zombie, I didn't have very many emotions left. But still, playing live was good enough, it made me feel good. Especially in Japan because the environment was so different than anywhere else. We were playing clubs to a couple of thousand people... all in seated areas, the kids weren't allowed to leave their seats. There were like 30 bouncers with three piece suits to restrain any kids who were having too much fun. You play

a song and then they clap... politely, then there was dead air, it was really bizarre! We got to hang out with Shonen Knife while we were there.

Cake: So you're taking time off and living here in L.A.

Kurt: Right, living and relaxing.

AI: Where are the other guys?

Kurt: Dave is in Washington DC with his mother. Chris is living in Seattle, he's got a house there. I'm looking forward to finding a place to live up in Seattle - we want to move up to Seattle. I'm just taking time off right now, I need to relax. It feels like I've been on the road for the last three years... We've always toured a lot, we've been to Europe three times. Before we started the last tour we decided to go out before the record came out so that fans who have been into us for years could see us in smaller clubs before it got any bigger. It took years off of our lives to go on tour for so long, but it was worth it. The last time we played in New York it was in a club of 1000 people, so we don't know what it's like to be on an "arena rock" tour yet - or even if we're going to, I don't know. We did a short tour with the Chili Peppers and played arenas and it was really weird, like playing on a different planet.

Cake: And you guys did a cover of "Baba O'Rielly" by the Who!

Kurt: Yeah, we just got on the stage and I'm like "Chris, I feel like we're the Who!" and he said "Hey, lets play 'Teenage Wasteland'!" we didn't know how to play it but the "Louie Louie" chords worked out.

AI: What about "Saturday Night Live"?

Kurt: It was really scary. There's a lot of stress to play on a television show live, you can hear every little note that's missed. I don't know, it kinda bugs me.

Cake: At the end of the credits Chris and Dave acted like they were making out!

Kurt: Yeah, we got a lot of irate letters about that. "I used to like you guys but now that I found out that you're fags..."

Cake: Well, we don't really have any more questions - thanks for doing the interview with us.

Kurt: Well you know I've been wanting to do fanzine interviews this entire time and so far only a few have approached us. I think they just assume that we wouldn't even want to talk to them at all. That was bumming me out.

Cake: I saw the interview in Your Flesh...

Kurt: Yeah, I don't know what happened with that at all, I don't have any excuse for it... We fired our publicist over stuff just like that. We said get us a list of fanzines to do and we gave them a list also - but nothing was happening with it we just kept getting metal magazines! I mean it's still obviously a corporation, so there are bad sides to it. But the Your Flesh thing, that's expected. I totally understand their attitude, when Husker Du came out with "Candy Apple Gray" I wrote them off as being corporate sell-outs and I didn't even listen to the whole record.

I just thought it was too commercial sounding and I didn't like them anymore. So if I was 18 and a fan of Nirvana in the beginning and all of a sudden they became these big pop stars, I'd slag them off. I totally understand that, that kind of attitude. It's a totally natural thing. **** But if you sincerely like a band, you'll stick with them no matter what they do... unless it's so embarrassing that you can't handle it. I don't know, we're not going to put out solo records... They even announced the band

on MTV now as "Kurt Cobain and Nirvana". That's ridiculous... the Melvins are putting out solo albums though.

Cake: Do you think you'll ever do any music with Courtney?

Kurt: Oh, I don't know we play guitar together. There won't be a "Kurt and Courtney" album, like John and Yoko... Yoko was the first female punk rocker...

Cake: Totally! Especially in "Don't Worry Kyoto", Goddamn... if not for her no B-52's or Lydia Lunch or Lene Lovich....



TREEHOUSE

Treehouse were interviewed at Don's Coffee Shop in Burbank by Thrashead, Lee Joseph, and Tim Overcoat...

Thrashead: How long has the band been together?

Damon: About three years ago. I don't remember exactly when we started, I think it was about three years ago. Steve, when did we start?

Steve: Rona and I were in a band for a month and then Damon came in. That was January of '89.

Thrashead: What have you accomplished in the past three years of your existence?

Rona: We got a new drummer.

Steve: We've accumulated a lot of miles.

Damon: We've put out two singles. Two singles put out by other people.

Thrashead: Who?

Damon: Leopard Gecko records put out a single in '89. Meat records put out a single in '90 called "Strawberry Pie."

Tim: I've got a question for you: What makes being from the Northwest so special? Why do like being from the Northwest? How is it different from other parts of the country?

Damon: I like being from the Northwest because there's a lot of good bands to draw inspiration from. Girl Trouble stick in my mind as being one of those bands that has

been around for years. I've been able to watch them for a long time and see how they rock out. We all have our local favorites that we really like. People are real supportive in the Northwest. Friends who are in bands are really supportive of other bands.

Tim: After touring the whole country, is home still best?

Damon: I think so.

Rona: No.

Thrashead: Any funny Nirvana stories?

Kelly: We were chasing them, they were chasing us around the country and bumping us off shows, not maliciously I hope.

Lee: There is of course a well known record label in Seattle, and I know that it's well loved, plus there is a lot of animosity towards that same label. Do you think the popularity of Sub Pop has somehow helped out all Northwest bands?

Steve: No matter what anybody thinks about Sub Pop, it definitely opened the eyes of the country towards that area. Wherever people go, tour around, they go "Oh they're from the Northwest, maybe we'll go see them." So that helped, people are looking to the Northwest now.

Lee: So Sub Pop did help put the whole area on the map.

Steve and Damon: Yes, it did.

Lee: There was always focus on New York, and always focus on L.A., but there was never a focus on the

Northwest. I'll tie this into another thing. The Northwest has an amazing legacy from the 60's of all the teen hall and all the garage bands, do you connect with that?

Damon: I think definitely the spirit is there, that people are still doing the same thing: renting out halls and doing shows. I think it comes partially out of having nothing better to do except... there is not a whole lot for teens to do, so hall shows seem to go over well.

Steve: There's something about having a space, or a musty garage or basement to play in. There's some sort of unity in having a moldy carpet and practicing. It's in the middle of winter, it's raining, you are sitting downstairs jamming, trying to come up with something. You never know where your next show will be. Especially in the northwest. In Seattle there's a few places, but we are lucky if we play twice a month.

Thrashead: What are some of the other places in Washington besides Seattle. There's Olympia, Tacoma....

Damon: Tacoma, Bellingham. We haven't played a show in Tacoma, there hasn't been places out there.

Lee: There is a radio station out there though.

Damon: Oh yeah, college radio. They have booked shows in Tacoma occasionally.

Lee: I noticed that there are no alternative record stores in Tacoma.

Damon: No, not that I know of.

Steve: It's bizarre it's seems like the perfect town for that.

Lee: Tacoma's such a neat place, I really like it a lot.

Kelly: We had a good riot in Tacoma at our show.

Steve: A riot?! Was that in Tacoma?

Kelly: Yeah, it was at the old....

Damon: Community World theater?

Kelly: What's the ballroom there?

Damon: Crescent?

Kelly: Yeah, what ever it is called now, it was the Crescent ballroom. I think it was Girl Trouble, the Vultures, and the Young Fresh Fellows.

Lee: Most Northwest bands at some time or other, at a live show, have done a Sonic's cover. Have you guys ever or will you ever do a Sonic's cover.

Kelly: We actually talked about it once.

Damon: Yeah, we have talked about it.

Tim: What song?

Damon and Kelly: "Psycho."

Damon: "Psycho" and "Strychnine" but they've all been done so many times, it would be nice to find something a little more obscure to cover.

Tim: Did you like the Sonic's tribute record?

Damon: Yeah, I thought it was great.

Lee: How many copies of your first single were pressed?

Damon: 500 singles on green vinyl were pressed by Leopard Gecko, limited edition, no other press runs were done. The "Strawberry Pie" single there were 500 pink and 500 black, and Steve Screzinia the guy who put that out is determined to keep that in stock. He just repressed it another 500 or so.

Thrashead: So there is a demand for that single?

Damon: Yeah, he's actually sold some. (laughter)

Steve: That was a cool single because we did it with Steve Fisk at Egg Studios, Where Pop Llama is. I think Mudhoney did their record down there and it's in the basement of his house.



Tim: These Headcoats just recorded there.

Lee: I wanted to bring up Steve Fisk in the conversation. I can remember Steve Fisk from the old cassette revolution and OP magazine and the early Sub Pop magazine days. I just remember seeing his name all over the place. How did you connect with Steve Fisk and what was it like working with him?

Damon: The band I was in before Treehouse was called Lush, it worked out that the singer from that band was friends with Mark Lanagan from the Screaming Trees, and we played a show with the Screaming Trees. Mark liked us, and wanted to get us into the studio at Ellensburg. That's where Steve Fisk was working. So we did a recording session out there and became friends with Steve Fisk because he's such a nice guy and he's such a wacky character. He's really easy to get along with. So as soon as this band Treehouse got together, as soon as we scraped up enough money to go record I called him on the phone and said Steve I got a new band and were coming out. So we went out there and recorded with him at Ellensburg. We did the first single "Wild Medication" out there. When it became time to record again, he had moved to Seattle and we did the thing at Egg studios, the Pop Llama studios. We recorded our new material with him too, we did a full length LP finally with him.....

Kelly:and this time with me.

Damon: With Kelly on drums. He's a great guy to work with, he tells a lot of funny stories from his childhood and drops a lot of names.

Lee: Did Steve Fisk have any effect on the LP, with the arrangement or harmonies or anything like that, or did he pretty much let you do what you wanted?

Damon: As far as arrangements and stuff, he definitely let us do it.

Kelly: I think as far as atmosphere is what he really came into place for us to produce the effects and things.

Lee: I really like what he did with a lot of the effects on the tape. I mean there are some parts of that where you feel you are being sucked in and it feel like the band is surrounding your head.

Steve: When it comes to Reticuli, he has weird sampling going on. We did the alien voices, because it was a song about aliens and stuff.

Lee: And the airplane effect?

Steve: Yeah, that's another thing he had on tape.

Kelly: Oh! Plus the whirling tubes. We have actual real whirling tubes, but we used sampled ones anyway. (laughter)

Rona: He actually plays on almost every song.

Damon: Yeah, he played on seven songs, not really playing through the whole song, but adding little, ambience, texture.

Kelly: Plus he let us wiggle the knobs and direct him. (The waitress brings us our food.)

Lee: (to Rona) I have to ask you a pretty typical question. What is it like being the only girl on the road with a band for two months?

Rona: Actually, I don't feel like the girl of the band. It doesn't really have any effect I don't think, at least not that I really notice. I'm just tired of them in general (laughter), but it's not because they're guys. I don't know, I can't think of anyway it's really had any effect that

much.

Thrashead: Just the same old stuff, day in and day out right?

Rona: Yeah.

Kelly: (in a fake British accent) Well, she's a hearty one, so she can get along with the men quite well.

Damon: I think it definitely makes us a different band, having a girl in the band than if we were all guys. I think it's for the better. And I think for chemistry purposes it would be nice if we had a road crew that had a woman just to balance things out.

Steve: It's not like she's our mom, but some kind of force is going on that keeps us.....

Thrashead:in line?

Steve: Yeah, keeps us straight.

Rona: They need to be kept in line.

Lee: Do you ever feel when you're traveling, do you wish there was another girl to relate to?

Rona: Sometimes, not very often.

Thrashead: You just slap these guys around right?

Kelly: I think we all wish that there was more women that we could relate to on tour. (laughter)

Lee: I think Treehouse is really ballsy for going on a long extensive tour with two very hard to find singles out.

Rona: Yeah, that is true.

Kelly: Yeah, that is true, why did we do that?

Rona: Not very many people have heard of us. What makes people buy your album if they haven't heard of you either - so it's like a catch 22 thing.

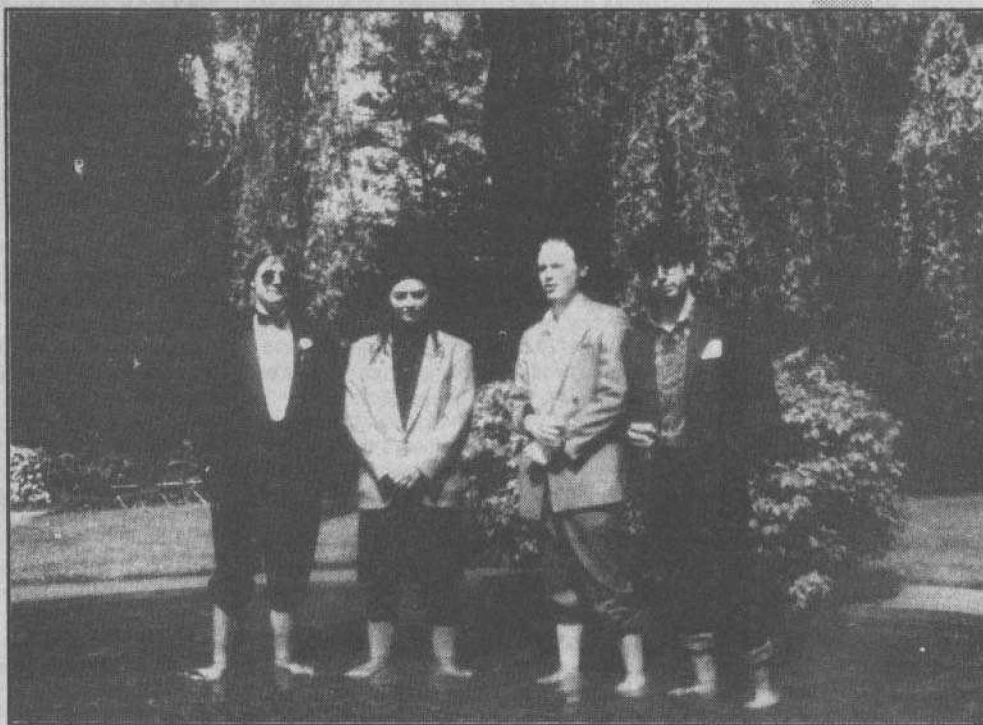
Lee: So considering a lot of people didn't know who you were, were you able to get on bill with other bands and have an audience in front of you?

Damon: Occasionally yeah. We did play a lot of empty halls or clubs on this tour, empty rooms. We were lucky enough in the smaller towns, where things aren't so competitive, we were able to get on some really good bills, with some bands that we really liked.

Thrashead: What towns are real good?

Damon: Flint, Michigan was great, we played with local punk rock bands.

Thrashead: Who?



Damon: The Rugby Mothers, El Stasho, and another band. In New Orleans we played with the Melvins that was a really good show. In El Paso we played with Coffin Break and Two Edge. The Hickoids show was really fun.

Lee: Are you guys disappointed that you weren't able to play the international pop underground festival?

Kelly: Yes! Bitterly!

Rona: Very disappointed. In fact we thought we were going to play; that was the hard part.

Steve: We're not really sure whether it's the politics, somebody not wanting us to play, or just our bad luck. Bad luck and we didn't check up on it the next morning.

Rona: I think that would have helped us a lot.

Damon: Yeah, that would have helped us. We would have really liked to play especially because people who had come a long way to the festival were asking us why we weren't playing and we didn't have an explanation why.

Kelly: We talked about crashing it, but we didn't get that plan together for some reason.

Thrashhead: What were some of the bands that you dug that played the festival?

All: (Randomly) The Mummies, Girl Trouble, Sleepy Head, Shadowy Men on a Shadowy Planet, they were great.

Thrashhead: I wish they'd get their butts back down here.

Rona: Seven Year Bitch was great, I like them.

Lee: Have you ever played Canada?

Kelly: Never have, hope to.

Damon: We've heard a lot of horror stories about going across the Canadian border. That's part of the reason. Actually we are working on a gig in Vancouver because one of the road crew for Coffin Break plays in a band called Gorilla Gorilla in Vancouver and he's going to try to get us lined up with something up there. So hopefully we will be an international band soon. We went to Tijuana on this trip, but we didn't actually play.

(Talk about the Tijuana excursion ensues.)

Thrashhead: Whose idea was it to do the Paul Simon song "Fifty Ways to Leave Your Lover"? I thought that was cool.

Damon: Kelly started playing the beat during practice one day and that basically was the seed of it. We want to do choice covers, but we can't ever agree on a cover to do.

Thrashhead: That's a good one because no one has done that.

Steve: We've also done "Jump Into the Fire" by Harry Nelson.

Rona: That was a good one.

Thrashhead: Is Paul Simon and bands of that era a big influence?

Kelly: We all have real different influences. That's why we can't really choose.

Steve: I wouldn't really call him a mentor, but I've always thought that some of his work was good. Simon and Garfunkel, I love that stuff. Some of that stuff in the 70's.

Lee: Damon, I've noticed a little psychedelic overtones in some of your guitar playing. Have you listened to much psychedelic music from the 60's?

Damon: When I was a teenager, when I was first getting into music, I guess I listened to a lot of psychedelic 60's stuff. Hendrix, more of the mainstream stuff, Amboy Dukes.

Lee: It shows a little bit in some of the things you play.

Damon: That's interesting. Then when I started listening to my own music, I started listening to punk rock also about the same time. So there's probably half and half in there.

Thrashhead: When was this?

Damon: Mid 80's, '84 I guess I started listening to punk rock.

Thrashhead: Local bands or just the big bands?

Damon: I would listen to tapes, compilation tapes my friends would make, like Battalion of Saints, Zero Boys, California stuff I guess.

Thrashhead: A lot of hardcore?

Damon: Yeah, I started going to shows. I saw Tales of Terror and Poison Idea.

Thrashhead: Wasn't False Liberty around that time?

Damon: Yeah, I was in a kind of punk rock band that was around Seattle about the same time. We were called N.P.O. We never actually played with False Liberty though. They did a great cover of Godzilla.

Lee: Besides your own town of Olympia, what is your favorite city in the northwest region, and I'm also including Oregon?

Kelly: I always get good vibes from Portland actually. Personally speaking.

Steve: I would say Bellingham or Eugene, Oregon. Bellingham is about the same as Olympia. I could move there and feel the same way.

Rona: Bellingham and Eugene are almost exactly the same as Olympia in a lot of ways.

Lee: It seems to me that you have a lot of gloomy weather where you guys live. Does that have an effect



on your outlook on life?

Rona: It does on mine. There's a high suicide rate in Washington.

Damon: When I went to school, in the winter time when it would be gray and rainy out, there would never be anybody out on campus. Then when the spring came there would be hundreds of people that you would have never known that they went to that school. It's like everybody hibernates. It's not particularly cold weather...
Rona: ...everything's grey.

Damon: Life becomes grey and it's not like a total depressing trip or anything, it's just more somber for four or five months out of the year.

Rona: That's when people practice a lot.

Lee: Do people come out and see shows when it snows?

Rona: People hardly drive when it snows.

Damon: It doesn't snow that often, I can remember a couple shows in Olympia that were packed when it was snowing. Eugene Chadbourne played in Olympia to a packed house when it was snowing. Of course, a packed house in Olympia is under 100 people.

Steve: Olympia is such a small scene, there's the K crowd and then there is a few others around.

Thrashhead: Do you think that you've been deprived of shows etc. in Olympia because of K, or are they pretty fair about it?

Steve: No, there's a little division there. I think they definitely have an attitude. They're not mean, I think that if you're not really part of the scene it's kind of hard to play.

Rona: It's true, because when Fugazi comes into town, no band in Olympia will ever play a Fugazi show as long as Beat Happening is around. Maybe Some Velvet Sidewalk or someone else who is on K. Mostly Calvin and those people set up the shows there.

Thrashhead: So Calvin has kind of a monopoly over Olympia.

Damon: He owns that town.

Rona: He owns it.

Lee: Do Sub Pop politics come into play when it comes to live shows.

Rona: Yeah, I think so. It's weird in Seattle to get shows with good bands that come through. Everybody's friends with everybody up there, so it's really hard to get on a good bill in Seattle. So going on tour is nice. If Coffin Break were playing in Seattle or Helios Creed, we probably would have never been able to get on the bill. When we were on tour we got to play with them. We don't know enough people in Seattle I guess.

Damon: I think Seattle is hard ground for us to break into, because we don't live there, we can't hang out and meet people and be in the scene as much as it would take to really be a band that plays in Seattle all the time. In Olympia, there's politics there too, but it's easier for us to put energy into shows, helping out at shows, help set up shows and what not that makes it easier to get shows in Olympia. There was a coop called Rekco Muse, a lot of bands came in through and at that time we were helping out setting up shows there and stuff.

We got a lot of really good shows because of that, because we were putting out flyers for other shows and helping out.

Thrashhead: It's kind of a community situation.

Damon: Right.

Lee: If you could get to a point where you can have some kind of control over the situation, what bands would you help out?

Damon: From anywhere or from the Northwest?

Lee: From the Northwest.

Damon: It's hard to think of a band who doesn't need help as bad as we do. (laughter) There's a band called Cheshire that's pretty cool, they're from Olympia. I have some friends of mine in a band called the Vibra Whites. I'd like to see them get a fair shake.

Kelly: We could help out bands on tour if we had any say. We've been helped so many times on tour ourselves, kind of return the favor.

Lee: What do you get out of playing music?

Damon: Playing live is where it's at for me. Playing a good show makes me feel so good, that's really what I like. I like going to the studio, and I like listening to the studio tape we make because it's always so amazing to hear the finished product. You go "Wow, that's really us!" Laying it all on the line for a live show that's so much more raw than studio work. I really feel that's where the guts of the music is, is in the live shows.

Kelly: I just like watching Damon with that battered Washburn pogoing around. (laughter) That's what it's all about for me.

Rona: I like it because it's a form expression, it's you. You're revealing something about yourself too, especially like in lyrics and stuff. Especially if you spend a lot of time writing songs and you finally get to see what the reaction is.

Steve: It's cool, because there is a community of music around the country. You go to different cities and there is some cool person there who's organizing shows, and they are really nice and helpful, and they let us stay in their houses, eat their food, feel at home anywhere. It depends, usually you find some pretty gracious people.

Thrashhead: Kind of gives you hope for the world.

Steve: Yeah, it's kind of like a secret community, underground.

Lee: Yeah, I feel that way too after being in Europe.

Thrashhead: Any last comments, things you would like to throw in?

Kelly: I hope to be able to do some more of these things in a more successful vein in the future. Touring, the album on Hell Yeah.

Steve: I hope the people in the band still like me, in the last to months I've turned into a complete dick.

Thrashhead: Is that true?

All: Yes, that is true! (and assorted other comments.)

Damon: I think we're paying our dues on this tour, and I think that '92 will be the year for Treehouse, I feel it.

The Hell Yeah LP should be out.

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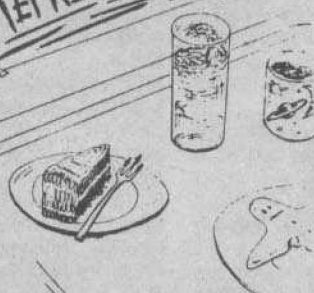


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RICH: Yeah. Just the whole idea of it. Being somewhat

THE TOMMYKNOCKERS

Seeing Rich Coffee on stage years ago with Thee Fourgiven, covering obscure tunes like the Alarm Clocks "She Said Yeah" is what sent me scouring record flea markets all over the San Gabriel Valley in search of lost garage nuggets. No doubt about it, the man knows his rock n' roll. His current band is inkeeping with the spirit of groups like the MC5 and Alice Cooper and features (Princess) Laura Bennett on bass and Roger Ward on drums.

The Tommyknockers were interviewed at their favorite watering hole the "World Famous" Shamrock in Hollywood, Ca.

photo above by Alurá LaZar,
all others by Bob

spooky. Having, like a history behind the name. I've always liked hard rock n' roll with some kind of mythos behind it....

LAURA: And weren't you trying to get away from the sixties thing?

RICH: Yeah....

LAURA: But not totally away.

ROGER: From the sixties to the early seventies.

RICH: First, I was in the Unclaimed which was, like total mid-sixties and Thee Fourgiven was like late sixties and now I'm into early to mid-seventies.

ROGER: The next album is going to be a Black Sabbath version of Jesus Christ Superstar!

BOB: Cool. The first incarnation of the Tommyknockers was all guys. Is there a difference having a girl in the band?

RICH: I don't think the gender thing has made a difference.

LAURA: They might call me Princess, but it's one of those nicknames that's like the opposite....

RICH: I think Laura is a total hard bass player. That's why she's in the band.

LAURA: I've always been into hard rock. Punk rock.

RICH: She was the most rockin' person that we auditioned. I think the difference is in the personalities. Not saying anything bad about any of the other people that have been in the band, but I think it's more focused all around now.

LAURA: But to people watching us there's an obvious difference.

RICH: We ask all the boys to stand on Laura's side. The girls stand on my side. Anybody in between can look at Roger.

ROGER: Hermaphrodites in the middle.

BOB: Coming out of the Screaming Sirens, is there any difference for you, Laura?

LAURA: Before I was in Screaming Sirens, I was in Hard As Nails Cheap As Dirt, which was a pretty rowdy boy type band and I fit in fine with them. In fact I out-grossed them.

The Sirens were great 'cause when we went on trips they weren't really whiney. Not really girlish.

RICH: They weren't prissy.

LAURA: We were not prissy. I've always been involved with group things with boys. I played on boy water polo teams in school. I get along better with guys, actually.

BOB: Roger, did you know anything about the Tommyknockers when you tried out for the band?

ROGER: I was familiar with the name. I was aware that they were looking for a drummer. Other than that I didn't know anything about them.

BOB: Had you ever heard of Thee Fourgiven?

ROGER: There again, just the name.

RICH: He'd only been here six months before he joined the band.

ROGER: No, I'd been here since '89.

BOB: From where?

ROGER: San Francisco.

LAURA: But he wasn't from any scene that we were in. So when he walked in and was so perfect, it was really surprising that we didn't know him before. He just totally fit in.

ROGER: I'd never been exposed to this whole scene. I didn't even know it existed.

BOB: What bands had you been in before?

ROGER: The band I was previously in, I joined them in San Francisco. We moved down here with a great promise of a record contract with Geffen which eventually fell through after two years of waiting. The whole thing dissolved because of the people in the band being unable to pull it back together after that. I'm just glad it happened that way because it would have been a big mess if they had gotten signed. But it gave me a lot of exposure to the whole scene and it got me to L.A.

BOB: What were some of the bands in the scene that you

came out of?

ROGER: In San Francisco? It's a little hard to describe. We were into the underground Haight street, hippie...., urban...., psychedelic..... some of these bands could be funk influenced and some could be country, which we were. We were more on the cowpunk end of it.

LAURA: And Rich hates country music. We both come from cowpunk bands....

RICH: Roger likes Grand Funk Railroad so it's ok.

ROGER: I like a lot of things. You'd be amazed if I start naming the things that I like.

BOB: Name a few....

ROGER: Todd Rundgren. Gram Parsons. Bob Marley. Grand Funk.

RICH: Laura and I have been talking and we realized that we were at the same punk shows in '79 when we didn't know each other. We've been going to the same kind of shows for twelve years before we knew each other. We knew each other when we were in the Sirens and Fourgiven.

LAURA: On a "Hi." acquaintance level.

RICH: Yeah. Seeing each other at Rock n' Roll Ralphs.

LAURA: That's what you do at Rock n' Roll Ralphs. You bring friends from out of town. You're guaranteed to see rock stars. I find guitar picks on the floor at Rock n' Roll Ralphs.

RICH: You see girls shopping in string bikinis.

LAURA: When the Hickoids were in town they'd cross dress and go to Rock n' Roll Ralphs. They'd pretend they were old ladies going shopping. They looked so good in dresses.

RICH: I could see Falling James doing that.

BOB: The Ralphs in Pasadena isn't like that.

LAURA: There's nothing like Rock n' Roll Ralphs.

RICH: It's the only one.

BOB: Is the first Tommyknockers album only available in Germany?

RICH: Well, we have 'em. It's available through some mail order places. Dionysus has it. Midnite has it. Places like that. We really haven't been able to get good distribution on it over here.

LAURA: We're huge in Germany.

RICH: We pretty much sold out the first pressing just in Germany.

LAURA: Our new record is going to have complete U.S. distribution.

RICH: The new one on Skyclad. I'm pretty happy with it. We got some good songs on there. We really worked hard on it. We got a good studio we're comfortable with. With a good engineer and everything. It's Westbeach studio. Give us a discount, we're plugging you. The people understand this kind of music. And we do stuff fast.... with quality. "Can't ask for much more. We just don't believe in dickin' around in anything. Like when we found out we were gonna do the Skyclad record.... the next month we had the studio time. Laura had been in the band three or four months and we worked up an albums worth of material. Went into the studio for like four days. Did the whole record... cover, photos, layup.... within a month. That's the way we like to work. The Italian distributor is also a label and wants to do a single with us. We're going to record the new single and go to Europe in May.

BOB: Speaking of Europe, are you guys ever tempted to move there?

RICH: The thoughts always there, but I also think that if you were living over there you might lose some of the appeal. Also, I really like L.A., personally. It's... Hollywood. The weather... the scene in general. There's always places to play. There's always good bands and such.

LAURA: When you go on tour in a city that isn't L.A. or New York the crowd just go wild when you play. When we play at home.... everyone in the crowd is in a band and their

there. They're not afraid to show it.

LAURA: To physically show it.

BOB: What about the states? Do you think at some point in time....

LAURA: We'd like to do a states tour this summer.

RICH: We'd really love to do that. As weird as it seems it's really harder to do a states tour than a European tour.

LAURA: We don't have a booker.

RICH: I've been accumulating contacts throughout the states. The Europe thing... we've got definite guarantees about money. Thankfully, Roger did what every drummer swears he's going to do and bought a van! So, we do have transportation. We'd like to do a cross country thing. It's just so time consuming. To do cross country... it's like doing Europe back and fourth twice! It's hard to be comfortable at home and do all this stuff. Unfortunately, I've set myself up in an apartment....

LAURA: We need to move into one room, like some bands do.

RICH: Live in our practice room.

BOB: Actually, if Flipside ever does a house beautiful issue, we've gotta cover your place!

LAURA: Yeah! Rich has all kinds of crazy stuff on the walls.

RICH: Worked hard on it. People who visit from Europe always take pictures. (With a German accent) "No one will believe it at home!"

Too bad Disgraceland isn't still there.

LAURA: God, they fixed up the whole apartment so normal....

RICH: Did you know about Disgraceland? (Where the Screaming Sirens lived.)

BOB: Just from reading about it in LA Dee Da. (LA Weekly gossip column.)

LAURA: It's really scary driving by there. I imagine people

I never thought that just because I picked up a guitar that girls would like me. It was because I loved music. Playing music has literally saved my life. I truly do not think I would be alive and in the free world if I didn't have a band. I would be dead or in an asylum.



band is better than yours. So, they may enjoy your show.... but they are not going to roll around on the ground and go crazy.

RICH: When we were in Europe the people would just go nuts. We've had the craziest times ever out there. People stagediving into brick floors and stuff....

LAURA: Cobblestone.

RICH: It's amazing. They really appreciate you and really treat you like a band.

LAURA: Oh, the party after the gig....

RICH: They really appreciate a good band coming out

who don't know we've moved coming by to visit....

RICH: The Hickoids walking up in drag!

BOB: Do you think bands like the Superkools are bringing the sixties kind of sound back again?

RICH: I totally dig that kind of stuff. But, personally I just like good rock n' roll. If it's done well, it's cool. I don't care where they take their influences. If they're doing it because they love it. You have to play music for playing music. So many people get into this for the wrong reasons. Whether it's sex or money or this or that. I picked up a guitar because I loved music. When I was a kid I was one of the oddest kids in

Indiana, that's for damn sure. And I never thought that just because I picked up a guitar that girls would like me. It was because I loved music. Playing music has literally saved my life. I truly do not think I would be alive and in the free world if I didn't have a band. I would be dead or in an asylum. So many people in bands that I dig.... the same thing has happened.... always the ones that are totally outcasts in school.... always the ones that are picked on.... they're the ones that pull off the great rock n' roll. They do it for real. They don't do it because, "Oh, let's

move to L.A., we'll play at Gazzari's, we'll be so hot...."

LAURA: "We'll get chicks!"

RICH: Score on the radical beach babes in L.A.

LAURA: It's amazing the percentage of guys that pick up a guitar because they want to meet girls.

RICH: It never happened in Indiana. But I did meet Candy (Del Mar) at a Fourgiven show....

BOB: Who thought up the title of the new album?

RICH: "Perception Is Reality". Miss Laura.

LAURA: It's something we said in the Sirens. Like, when we went on tour, if something went wrong, that was cause for celebration. Say, if we got a flat tire... everybody in the van can complain about it or you can all go out and dance around the flat tire. Do a voodoo dance and laugh and pour beer on it.

RICH: If you think you're having a good time then you are having a good time.

LAURA: However you perceive something is really how it is.

BOB: I think the songs on the new album have more subtleties.

RICH: This band can pull off more different things, I think.

LAURA: Rich has been writing songs for a long time. He writes great punk rock songs. He writes different stuff.... he tries not to rewrite the same song.

RICH: When we're working up new songs, I come up with the basic arrangement, then I let everyone write their own parts. I think that makes it more interesting. Everyone having their own input.

BOB: It seems like your writing more lyrics in your songs. Thee Fourgiven had songs with short, punchy lyrics....

RICH: It was more basic in Thee Fourgiven. I try to explore different things to write about. All based on different experiences. Songs about our tour.... weird things that happened.... friends of mine doing junk.... boy/girl relationships. I try not to write too much about that kind of stuff. I'm always perched on that threshold of lunacy, so I write songs about how easy it is to step over that edge.

BOB: In your live shows you come pretty close to stepping over that edge.

RICH: I think I have stepped over that edge.

BOB: I've seen how crazy things get when you play here at the Shamrock.... a place that doesn't hold that many people....

RICH: All you people living in Nebraska, the Shamrock holds thousands....

BOB: So, I can imagine in Germany, in places that hold more people....

RICH: We're just your basic loony tunes. We'd get into dog piles.... our old drummer Al even took a couple laps around the club.

BOB: Are you in shape for that Roger?

ROGER: I've been working out. I've hired a personal trainer.

LAURA: That's me. Making him drink. That's another thing. In Europe drinking is much more.... here we've got this health conscious thing. Drinking has been around so long in Europe that it's much more.... ok.

RICH: You can drink in your cars over there. Not the driver, but anyone else in the car.

LAURA: It's just a part of life. Everybody drinks there.

RICH: They give us lots of drinks. We get lots of drinks, get real stupid and end up in our underwear! On Thee Fourgiven tour, we played this real huge place in Italy and they put up barri-

ades around the stage. We were like, "What are you doing?" We took 'em down and they said "No, you really shouldn't!" And then we found out why! People would take out knives and stuff and start fights. We'd still end up in the middle of the audience. People after the show would say "See this scar here. I was in the audience one time...." Glad they didn't tell me that before the show. But still, I can't just stand on the stage and play.

LAURA: I trust the crowd implicitly. I'm not afraid to jump in there.



RICH: On tour with the Tommyknockers, Laura would roll around all over the place. No one would attack her. They never got out of hand. The worst they did was rip off her pantyhose for souvenirs.

LAURA: And I'd encourage that.

BOB: Lee Joseph produced the first Fourgiven album, is that when you met him?

RICH: This is an interesting story: When Lee would come out to Los Angeles from Tucson to check out the scene, buy records or whatever, he came out one time to see the Unclaimed. And he thought we were great. He had Yard Trauma going in Tucson and it was kind of fizzling. He decided he wanted to move to Los Angeles and he talked to the singer of the Unclaimed Shelley (Gans) about joining the band. We were a four piece at the time and had been a five piece off and on. So he talked his way into it and came out for an audition. Unfortunately, he had only talked to Shelley and he didn't realize that me and Ray and Matt were in the process of forming Thee Fourgiven. So, he moved out here, we did two shows and Thee Fourgiven started and the Unclaimed ended up being just Lee and Shelley. But Lee and I always stayed friends. He had a tape label in Tucson and he ended up doing an actual vinyl label in L.A. Thee Fourgiven was one of the first things he wanted to put out.

BOB: He played bass on the first Tommyknocker single.

RICH: Right. He was an original Tommyknocker. The Tommyknockers started with Lee and me. We were both not happy with Thee Fourgiven and Yard Trauma respectively and he changed his mind about Yard Trauma and decided to stick with it. He did four or five shows with us and the single and then split. But, through all this crap we've gone through since '84 we've stayed best friends. And we still help each other out as best we can in all our pursuits.

LAURA: He's an honorary Tommyknocker.

RICH: Yeah, thanks Lee.

BOB: Is there anything else that anyone would like to get across before we close.

LAURA: I've always loved Flipside. I've been reading it since the first issue. My legs are on one issue. Issue # 8. (Actually issue # 20, but I had to look it up - Bob) Just my legs on the Circle Jerks cover.

RICH: Does anybody ever have any good closing words in any of these interviews?

BOB: The best ending is: ".... and the tape ran out...."

RICH: The tape ran out and we kept talking about Rock n' Roll Ralphs!

The Tommyknockers Discography

"Snake Lightning" EP on Sympathy For The Record Industry

What Wave Cassette Comps (W/This Canadian Zine):

"Kill City" (Live)

"Why Can't You See" (Live)

"Noisy Beast"/"More to Come" Dionysus single

"Caught Dead Inside" German Mini LP on Unique Records

"We Want the Airwaves" on XXX Records "Gabbha Gabbha Hey" compilation

"Perception is Reality" LP & CD on Skylad Records

"Hot" Track on an upcoming Skylad Compilation (Different mix and ending.)

"Soul Machine"/"I Can See For Miles" upcoming Dogmeat single (Australia)

"End of My Mind"/"Haircut and Attitude" Unique Records 45

"Career of Evil" on upcoming Dionysus Multi-singles coffin box set compilation "Celebrating the Death of Vinyl"

"Don't Burn Your Bridges" on upcoming Kinetic Vibes compilation (France)

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Thrashead: Names and instrument played

Ethan: Ethan: vocals

Chris: Yo, Chris Reinhart of the Amish Mafia, on guitar

Simone: My name is Simone and I play bass

Pete: Pete: drums

Thrashead: So I heard the Amish Mafia paid for your tour

Chris: Well we can't really go into it, but there's some money from the Amish Mafia financing this

Thrashead: How did you hook up with them?

Chris: Well they have a big drug smuggling ring, and it's really hard to move a lot of drugs in buggys so we help them out

Thrashead: What about some of the lesser known things Iowa is known for?

Simone: Well there's the Corn Bears, you have to look out for the corn bears

Thrashead: What will they do?

Ethan: Tear your god damn leg off is what they will do, they'll kill you dead

Chris: And the Mud Eels, man those Mud Eels, I'd personally come upon a Corn Bear than a pack of Mud Eels. The Mud Eels are slow but once they grab a hold of you, your dead

Ethan: At least you can see a Corn Bear

Simone: Yeah, if you travel in groups the Corn Bears won't fuck with you too much, but I know whole groups of people that have been overtaken by Mud Eels

Thrashead: Is this just a phenomenon that's in Iowa or do you see this in other parts of the country?

Simone: People don't like to talk about that type of thing, it's bad for your tourism industry

Ethan: They'll wander up to northern states a little bit, they don't go too far from Iowa

Chris: They knew what we were talking about in North Carolina though. I think they have some of the same problems, but they just didn't want to

Simone:Yeah, not in front of strangers

Chris: You don't want to set out your dirty laundry in public

Thrashead: So how's the tour been going so far?

Chris: There was a problem with the Amish Mafia delivering the contracts for the shows, because they were on buggys so, we had a lot of shows where we got stiffed, but it will be worked out in the end. Some people will be killed. Things will be exonerated, we'll be fine

Thrashead: How long have you exactly been around for?

Simone: I was born on Jan. 10 (laughter)

Thrashead: No, the band

Chris: Over six years ago, you probably seen one of our first shows, that one

Thrashead: Yeah, that one in the school gym in Hickman, Nebraska

Simone: Yeah, there were a lot of people there, it was a good show

Chris: We've probably only been together eight months then

Thrashead: How many records do you have out?

Chris: Of actual vinyl of this incarnation of the Iowa Beef Experience we only have two 7" records, one on Noiseville and one on Sympathy. In total we have four 7"s of our own, an album that was released in Europe only, we're on a European compilation album with Drunks with Guns, Naked Raygun, and Live Skull like that in Europe

Simone: We've been on a lot of comps

Chris: Yeah, We've been on a lot of compilation tapes which we didn't even know about, but of actual vinyl just those things

Thrashead: Anything coming up in the future record wise?

Ethan: Not to our knowledge

Chris: We might be on that WNUR Chicago radio station compilation, but that if we can get someone to record us again. We haven't recorded in almost two years

Thrashead: Is that how long this line up has been around?

Chris: Two and a half years

Pete: Almost three

Thrashead: What happened to the old one, what did the old line up consist of, what happened

Chris: People were taken away by space aliens or put in mental hospitals, so it's hard to go on tour if your in a mental hospital

Thrashead: Did you actually see the space aliens?

Chris: Did I?

Thrashead: Yeah

Chris: I saw their vehicle, but I didn't actually see them

Simone: Yeah, it's like in those movies where you're yelling at the chick, don't go in the basement, it was the same exact thing most of the time. We'd be sitting there going fuck this man just stay here, we'll just finish practice and then we'll leave. No, I want to go see what's going on out there, and then you lose band members

Chris: Then we'd look outside and there'd be a little disc going over the horizon and that would be it, another drummer gone

Pete: I have a pact with the space aliens

Chris: Yeah, he does mechanical work for them, when they have problems in our area

Thrashead: How did you come together in Iowa City, what was going on at the time that this whole thing came together

Chris: There was a bunch of good bands then, like in '86, '85 Bunch of good local bands Stickdog, Stiff Legged Sheep, Soviet Dissonance, Pestilence

Simone: S D T

Chris: Red Throb and there was a lot of stuff going on, a lot of touring bands would come through like Sonic Youth and stuff like that, that weren't well known yet. I ended up there by accident and met her and gave her a bass guitar and just went from there

Thrashead: And then from there?

Chris: Just finding people to be in the band, and convincing them that the name Iowa Beef Experience was a good name. People who aren't from Iowa seem to think it's a good name, but people from Iowa don't really like it

Simone: They think it's a dumb name, it probably is. Maybe that's why people from out of state like the name the Iowa Beef Experience. Maybe everyone else in America is like humoring us, oh good show, he he he (laughter)

Ethan: They're very sensitive

Simone: It's not nice to be cruel to handicapped people. (laughter)

Thrashead: What's going on there now?

Ethan: It's really dwindled incredibly, Iowa City has

Pete: Just because there's no good hall and no good promoter willing to go out on a limb and set stuff up, the hall where we had many many shows at, they decided they wouldn't rent it to us anymore. The local bar there,

they're assholes and you can't deal with them.

Simone: No good bands really want to play there because the bar has a real hard time paying the guarantees even if they make the money. So we're not even allowed to play at the one club that there is, they don't like us anymore. A little problem with paper mache and spilled beer on the dance floor.

Pete: And other things besides that, but many things have added to for sure.

Chris: But they told us it was nothing personal, so we believe them. (a few chuckles here and there)

Pete: Yeah, nothing personal.

Thrashead: You'll have to sick the Amish Mafia on them, huh?

Ethan: There is kind of a division in the Amish Mafia anyway.

Simone: There are favors you can ask for and there are favors that you just can't ask for.

Pete: They maybe paying them more money than we are.

Chris: Yeah, and you don't want to be indebted to those guys too much.

Simone: It's like making wishes, you've got to be real careful what you wish for.

Thrashead: Where do you get some of your musical influences from, what bands do you like to listen to?

Ethan: Let's see, Johnny Cash, Copernicus.

Chris: Diesel trucks, I like the sound of diesel trucks.

Thrashead: Do you live near the Highway?

Chris: No, not anymore.

Simone: I'm listening to a lot of old jive music, I've like three records now that are like really staples in my diet. Like these groups from the 30's and 40's, where they couldn't afford instruments so a couple guys in the band would vocally be those musical instruments. They sing it's like scat. That and weird heavy metal and old heavy metal, and weird, old hardcore.

Ethan: We have all sorts of influences.

Simone: Yeah, if we named every band and influence, there'd be no way to stop.

Ethan: And how much influence actually comes from music in the first place, I don't know.

Pete: There is a pretty vast division of influences in here, because we like a different stuff like, these guys don't hardly like metal like I like it. A lot of the like more crappy arty music, the shitty stuff that they like, I don't like.

Thrashead: It just seems like you have kind of a 70's rock type thing, but it's like twisted, a lot of jazz type lines in it.

Simone: You mean we sound like Rao Speedwagon?

Thrashead: ... No.

Pete: No, Uriah Heep.

Ethan: No, more like Badfinger (laughter).

Thrashead: No, it seems like that's just one small part of it, and then you've got all the noise factor in it among other things.

Ethan: It just kind of happened.

Chris: We all lived in the 70's so that's probably where some of that comes from, the 80's too, some of us lived in the 80's.

Simone: ... And some of us even remember living in the 70's.

Chris: Some of us don't want to remember living in the 70's.

Thrashead: I'm not sure if anyone actually really lived in the 70's, I think we just kind of put up with it. So what are some of the future plans for the band?

Chris: Try to get somebody to pay to record us and put out some records. Make a lot of really noisier, scratchy, ugly records that the people that like them will like them, and the people who don't like them will not understand them at all.

Pete: We have probably an excess of an album of good material that has never been recorded just because we

can't afford it, and we're too cool to have somebody else pay for it I guess.

Chris: The Amish Mafia won't pay for stuff like this, because it's like paying for mechanical contrivances.

Simone: It's against their religion.

Chris: Yeah, so they won't finance it. God knows we've tried.

people will stick around and say God that cool and really like it a lot. And the other people the next time that band comes to town if their big or whatever the people that left after the local popular band get done playing, will go oh yeah I was at their show yeah, yeah, yeah, it's a bunch of bullshit. The people that like stuff because they're told that they should.

Thrashead: Yeah, that fucking seems to be a disease in every "scene".

Ethan: Or people just don't give a shit about live music anymore it seems.

Chris: Yeah, they don't understand it.

Ethan: They'd sooner go and listen to albums, in a bar or something like that.

Thrashead: Click on the radio, instant crap.

Ethan: They sooner hear recording than actual music being played.

Simone: And they're afraid to like something that their friends or cool people don't like. It's weird, but there are people actually brave enough to stick it out, and those are usually the cool people anyway. Or at least the people we identify with.

Thrashead: The people that aren't afraid to take a chance on something new or something different, or something that is not trendy at the time.

Chris: Yeah, I sure being from Iowa will never be trendy so we don't really have to worry about that one.

*Iowa Beef Experience
was interviewed at
Thrashead's Pent-
house Suite on March
8, 1992. Interview by
Thrashead.*

Thrashead: Do you get a lot of stupid questions from people, when they find out you're actually from Iowa?

All: We really are from Iowa.

Simone: We played one show where Ethan actually went on stage before we started and said Hi, where the Iowa Beef Experience from Iowa City, Iowa, so people wouldn't ask after we played the show where we were from or if we were really from Iowa.

Ethan: They always say that.

Simone: Everybody came up asked after we were done, so where are you from are you really from Iowa? (laughter)

Chris: Yeah, we're actually a New York snooty noise band and Ethan is really in Sonic Youth, and we just do this as like a joke thing.

Simone: Yeah, it's like the Anti-Nowhere League we're actually all actors. We're all going to the university of Detroit and study acting.

Thrashead: What are some of the cooler cities you've passed through?

Chris: Dayton, Ohio, Cleveland, Ohio.

Simone: Pittsburgh was pretty cool even though we didn't actually get to play a show because the club sucked.

Pete: We didn't get to see if the scene was any good, but the few people there that we met, our friends there we like.

Chris: Morganton-Valdese, North Carolina.

Ethan: That place was great, it's like this weird little pool of freakishness or something like that, in the mountains. It's great, a bunch of maniacs.

Chris: New Orleans, Louisiana, was real nice we got to be there for Mardi Gras and meet a bunch of weirdos and hang out, that was really fun.

Thrashead: What has the response been for the people that have seen you?

Chris: The few people that actually see us and stick around like it a lot, since we're not cool and the cool people usually leave before we even play, so that's fine. I rather play for a few people that liked us a lot, than a bunch of people that don't care and there just standing there because somebody told them that we were cool or something.

Simone: Yeah, that and you know those people that split, there's a lot of scenes where that happens. There will be a band that nobody has heard of and some

Thrashead: Do you think the Midwest is going through a decent period or do you think it's going through a bad period. It seems there is a lot of new bands coming from the midwest and no one has ever heard of them, at least out here.

Chris: Parts of it are really bad and parts of it ... like Ohio seems like things are doing really good there. Iowa City, Iowa in general is fairly lame.

Thrashead: Minneapolis or Chicago, the bigger cities the bands come out here and they're huge. When it comes to the smaller towns no one's ever heard of any of the bands and they are just as good.

Simone: Yeah but at the same time those bands can come out here that are from bigger cities that are very big. Other bands from the area will go up there and play in those big towns and it's bullshit. It's a ugly scene, nobody really seems to be having that much fun, but if you go to the smaller towns where they've got good smaller bands and play there, not only do you get the crowds, but you meet everybody and you have a blast. It's a really good time, I don't know why people don't go to the small town scenes more.

Thrashead: Yeah, they're starving for it, because there is nothing going on.

Ethan: They actually have a reason to go and seek something out and find it and get into it, rather than being in some big city and just wallowing in everything where there is no reason to actually go and try to have any sort of zest. If you can get everything in a big city, where's the passion going to come from. In a smaller town where you actually have to go out and try to find something. In Iowa City I consider us really lucky because there some good shit in Iowa City but, we don't have everything. We don't have all the brand new things. You sort of realize the unimportance of material things.

Thrashead: The same thing happens in other towns too. Your neighbors Nebraska has the same exact problem you do.

Ethan: I wouldn't call them problems.

Thrashead: It just seems that people go through those states Nebraska, Kansas gets it too, Oklahoma, Iowa, South Dakota, and they think it all shitkick towns and it's not. There's actual vibrant scenes there.

Simone: Well when you've got nothing else better to do than watch the corn grow or drink beer, or make cheese, either you get really stupid, or you think a lot, or you put

a lot of energy into something. Out here, Los Angeles, it seems like it would take so much energy and effort just to fucking survive on a daily basis. In Iowa City it's like one good new band comes out that survives, that actually exists for more than two months, that happens maybe if you're lucky once every six months. Here you have to struggle to make shit work and you have eighty million bands coming out of the woodwork all the time, people you've never heard of. It seems like a waste of time, living in a big place where you can have everything but you never have the time to deal with anything. And you never know anything about everything that's going on, what your choices are.

Thrashead: Yeah, that's a big problem in L.A. Twenty thousand million bands trying to out do each other in various different scenes. Then you got the scenes as a whole trying to out do each other. Then the promoters and the club owners they have their choice what ever makes the most money they'll take. The punk scene, the underground scene, suffers hardcore because of it. That's why there is no support. There is only like three clubs out here that do shit. It also seems harder in the midwest too because of the conservative mentality of some of the people there.

Simone: Yeah, you get the older people sometimes, but a lot of the kids are a lot more liberal than you think. Geographical location really has nothing to do with how

conservative and liberal you are.

Ethan: No, not really. A lot of things are a lot more powerful these days, Nirvana can be on KRNA, and that's what people get into.

Thrashead: That's true, they're even played on KILLS FM out here and all they dish out is like Paula Abdul top 40 shit. Now they're even played on that station.

Ethan: It taken a lot of years but, the people are finally chemically adjusted to enjoying harsh music or something.

Thrashead: Do you think it's because people are sick of the crap that is going on and everyone's starting to fuck it.

Simone: That might be part of it.

Ethan: I don't know, maybe it's finally been portrayed as an all right thing to enjoy or something like that.

Thrashead: This whole thing with Nirvana, do you think it's going to help or really hurt the underground scene?

Simone: I don't think it really makes that much of a difference.

Chris: To the underground scene.

Simone: Yeah, one way or the other. I don't think it makes that much of a difference.

Chris: Maybe labels are looking around for weird bands or something.

Simone: Well that's like part of the whole scene, when a radical freak music, whatever you want to it, punk rock

or whatever first started, everybody was afraid because people that were hardcore into the scene were so weird looking and blah, blah, blah, and a lot of people got really into it. The general population started realizing wait a minute these people aren't anything to actually be scared of. They maybe strange, but their not that weird and they're not going to burn my house down or rape my children. And a lot of children started getting into it, and the music industry started thinking wait a minute, we can't make incredible tons of money off of this but we actually be making some money oddening our horrible top 40 and now they are more willing to do it.

Chris: They make a killing off it. It's just more product. It seems like when punk rock came out all these big labels were signing all these bands because they thought that they were punk rock, so you got a lot of really good bands putting records out and a lot of crappy ones. The same thing will happen to underground music and it will just be like a bunch of really crappy underground bands will get big and a bunch of good ones will get signed and there will still people doing it that nobody cares about just because they want to do it.

Iowa Beef Experience

P.O. Box 2911,
Iowa City, Iowa, 52245



Tre Cool: Unfortunately, this isn't a funny one 'cause it's P.C. But: There's these two simpletons who were driving down HWY 101. The simpleton driving said to the passenger "Duh, check and see if my turn signal's working." The passenger said "Duh, Ok." And he rolled down the window and stuck his head out. He looked and he said "Duh, yeah it's working. No, it's not. Yeah, it is. No, it's not. Yeah, it is. No, it's not....."

Billy Joe: Mine's a riddle and you can turn to the last page and see how it comes out. A man and his son went out jogging. They go off a cliff and the man dies, but his son survives. The ambulance comes and they take him to the hospital. They bring him to the doctor and the doctor says "I can't operate on this boy, he's my son!" What's the answer?

Tre Cool: Zing!

Mike: It was his mom!

Tre Cool: What was Mr. Chicken's favorite composer? Bach!

Mike: How many guitar players does it take to screw in a lightbulb? A hundred: One to do it and the rest to say "I can do that."

Billy Joe: What do you call guys that hang out with musicians? Drummers!

Tre Cool: What do you do if your kid can only count to four? Buy him a drum kit and call him gifted!

Mike: How many punk rockers does it take to screw in a lightbulb?

Tre Cool: How many?

Mike: Uhh... um... um.... Let me think..... Two! One to screw in the lightbulb and the other to suck my dick!

Tre Cool: You have to put in every single "Uh" and "um".

Mike: I want everyone at home to know that Joy Aoki just laughed so hard she showered me with spit.

Bob: Ok, next topic: Hippies....

Tre Cool: I knew this one hippie, Narlene. She lived in this shack that was built by this dude. It was an old tar paper shack. And she had, like five kids. All of her kids, every single one of them, was allergic to milk. These children always put water on their cereal. You know, like, Corn Puffs. One time, my dad went down to Narlene's house and he asked her little daughter Sabrina "Is Narlene around?" and Sabrina said "No, she's down at the secret garden."

Bob: Any other hippie stories?

Mike: No, we don't associate with hippies anymore....

Billy Joe: Once I got slipped some acid from a hippie when I was in South Dakota. We were staying at this hippie people house and this guy comes up and he goes "Here." And he put these two stupid little pills in my hand. I go "What's this?" And he goes "Two will do ya." and he walked away. We crushed 'em up on the porch.... and everyone in the van was waiting for our trip to come on.... but nothing happened.

Mike: I dropped acid one time... You don't have to print that. My mom might read it and flip out. I'm kidding. My mom does not read Flipside. It's no big deal. If you were Rolling Stone, my mom wouldn't read your magazine....

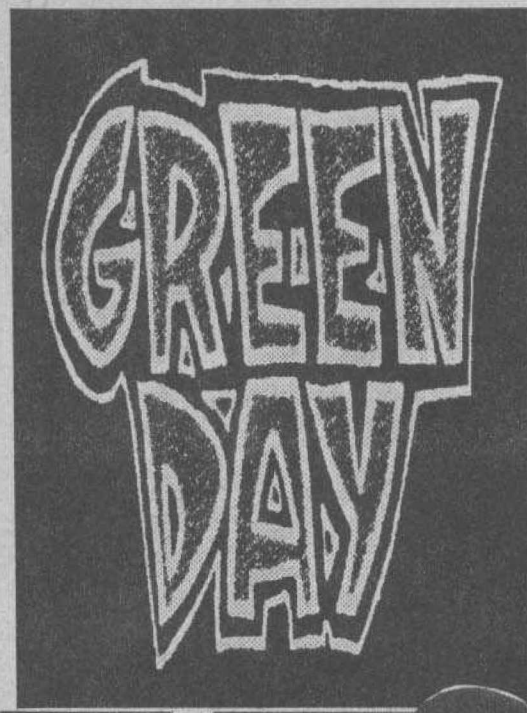
Tre Cool: Your mom can't read.

Bob: New topic: Europe. What did you guys do to make everyone rave about you like that?

Mike: Walked around dressed like girls.

Tre Cool: I walked around naked.

Billy Joe: What do you mean we walked around dressed like girls? We walked around in our own clothes. They just happened to be dresses.



Left to right: Mike, Billy, Tre - photo Bob

A couple of weeks prior to doing this big Pacific Northwest/Canada kinda tour, Green Day came down for the weekend to play shows in San Luis Obispo and in Hollywood (At Rajis, of course.). I found out that they'd be staying at ex-Flipsider Joy's twenty bedroom mansion in Pasadena (Former Flipside writers always retire in style) and so I jumped at the chance to interview singer/guitar player Billie Joe, bassist Mike and drummer Tre Cool. With five releases out, they're not really that young of a band anymore but believe me, they haven't lost their yen for youthful whimsey. We started out by laying the groundwork for the definitive Green Day joke book, but unfortunately, they ran out of jokes..... Or alcohol.... Both, really. Here's what we ended up with:

Mike: We played in our underwear, once.....

Billy Joe: When we were coming out of Spain, I don't know if I was having an anxiety attack or what, but I just freaked out! I didn't say anything to anybody. It was wierd.

Bob: What do you think caused it?

Billy Joe: I don't know. I had just become a vegetarian. I lost a lot of weight. It was like.... I couldn't understand anybody. Which isn't necessarily a bad thing. But, I loved the way the women danced in Spain....

Tre Cool: They shake their asses.

Billy Joe: I met this girl named Pili. Hopefully she'll read Flipside. It was my only romance in Europe. She had the same name as me, almost.

Bob: Are Green Day records getting over to Europe ok?

Mike: Just mail order.

Bob: Did people know who you were?

Mike: Some people did. There are mail order punks everywhere. That's rad.

Bob: It seems like "Paper Lanterns" has emerged as the quintessential Green Day song....

Billy Joe: What does that mean?

Tre Cool: Like, the epitome of a Green Day song...

Bob: Is it the most popular?

Billy Joe: It's one of the funnest ones to play. As far as the lyrics go... at that time, for Green Day....

Tre Cool: Pretty weak.

Bob: Do you get a lot of shit for doing mostly boy-girl type songs?

Billy Joe: That's a fallacy. Our songs are just like... life. They're not personal.

Mike: It's not the impact of our songs is going to be a person hearing it and going out to change the world. It's an idea. A feeling that comes across in a song. If a person relates to it, then right on. Ok, cool. Maybe that person's going to resolve their own thoughts.

Billy Joe: All those things do happen. I do have one of the shittiest love lives on this side of the earth.

Mike: What's wrong with girls?

Billy Joe: Nothing. I dig 'em.

Bob: Has the band been approached by any major labels yet?

Tre Cool: No. Next question.

Billy Joe: We've thought about doing an L.A. Gear commercial. I

asked 'em for a free pair of shoes and they said "No way!". So we said "Fuck that!".

Bob: Did you guys just come down for the weekend or are you starting a tour?

Billy Joe: No. We just played in San Luis Obispo. At this Rock - Film festival.

Mike: San Louie a Go-Go. What a great place!

Billy Joe: We played with this band that was kind of a Teenage Fanclub kind of thing.

Mike: We played in L.A. last night with a band called Tit-Dick!

Tre Cool: They were the Melvins! They had to be....

Billy Joe: Dick-Tit....

Mike: I'll tell you how they got the name: The singer was watching Barney Miller and he looked at Wojohitz and went "Dick-Tit!". That's really what he told me!

Bob: What's the story on "The Diary of Laurie L." thing that appears on the album insert?

Billy Joe: I thought it was kind of lame. The story is great. Totally hilarious. But it was too mush. Kind of like turning us into a parody of ourselves.

Tre Cool: A little too ridiculous....

Billy Joe: Too goofy. We're very goofy people

"Green Day wouldn't take a taxi two blocks to a gig..."

but....

Bob: I thought it was funny, but I didn't give it any second thoughts. Who wrote it?

Billy Joe: It was something we did. But why keep pushing a bad joke?

Bob: On the new album there's a *Catcher In The Rye* thing. A song about Holden Caulfield....

Billy Joe: It's a song about forgetting what you're going to say.

Tre Cool: Forgetting things in general.

Billy Joe: It's trying to get motivated to do something because your elders tell you, you have to get motivated. So then you get frustrated and you think that you should do something but you end up doing nothing. But then you enjoy it.

Mike: And then feeling bad because you got clubbed politically.

Billy Joe: I haven't had a job in two years.

Mike: I haven't had a job in seven months.

Bob: How do you get by?

Billy Joe: I'm not living anywhere, really. I have my stuff at my mom's house. I drive around and hang out with my friends and kind of end up where I end up that

night. I don't live

on the street. I hang out. I have places to go.

Mike: Places to go, people to meet.

Bob: Do the rest of you guys have homes?

Mike: I live in a crack house.

Billy Joe: It's ugly.

Mike: Actually, we've moved three times in two months, so we're like, total rock stars.

Tre Cool: Ever since we got that jet....

Bob: You guys said before that you used to be into heavy metal....

Billy Joe: That was stuff that we were into before we started Green Day. We were into shitty metal... we were twelve years old. Now, sometimes I listen to those bands and the guitar sound isn't quite as full.

Tre Cool: Not as amazing... as mysterious.

Billy Joe: Back then, it was like, "Wow, that's amazing! How did he do that?" Now I listen to it and it sounds kind of wimpy. Like, I always liked Ozzy Osbourne's first two albums....

Bob: What are your favorite songs?

Mike: I like "Help" by the Beatles. "Bohemian Rhapsody" is a rad song. No matter how much they play it.

Billy Joe: I have to admit.... "Bohemian Rhapsody" is a good song.

Bob: Not just because it

was re-popularized in a movie?

Mike: No. Fuck that! You have to look past all that bullshit. Music is music. You have to look past Wayne and Garth.

Bob: So what are your favorite records?

Mike: Something on Lookout. My favorite record.... Probably the *Saturday Night Fever* soundtrack.

Billy Joe: As far as punk rock goes, Screeching Weasels have a good record out.

Tre Cool: They rock totally hard.

Bob: Do you guys still get a mostly eighteen and over audience?

BILLIE: Yeah. The people that come to our shows are really young.

MIKE: If we played a 21 and over show in Berkley.... there'd probably be on one there.

Bob: How do you guys think you'll do in three years?

Billy Joe: I don't know. You can't always predict what's going to happen three years from now.

Mike: I can. We'll all have killed each other by then.

Billy Joe: I'm going to point a gun at Tre. Tre's going to point a gun at Mike. Mike's going to point a gun at me.

Mike: We're going to count to three and pull the trigger.

GREEN DAY raided Courtney Love's trash cans before playing Rajis! - photo AI





Photo: Glen E. Friedman

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CRACKERBASH

Interview by Theo, and a mysterious man known only as Puta.

Interview outside of Al's Bar on Mar 11th before their show.

Sean: guitar, vocals
Scott: Bass, vocals
Ted: Drums, vocals

Puta: So what is Crackerbash about?
Sean: Crackerbash is about MUSIC...and having fun. Expressing ourselves.
Scott: Making some good music, hope-

fully
Theo: Where are you guys from?
Ted: Portland, Oregon
Puta: There's been a lot of great music from Portland, whether it be a "sound" or not... what's something different...
Theo: What do you think sets you apart from other bands?
Sean: Oh, we're not different at all. We just ripped everyone off and you know, trying to make a buck off it. (laughter) No, uh.
Scott: No, we really do have our influences...
Sean: Scott's our biggest influence
Scott:...but I think that there are bands behind us, that have started after us that are kind of like into the same thing as we are. Basically we play really loud melodic rock.
Theo: How long have you guys been together?
Scott: Three years.
Puta: And so far the discography is...
Sean: We have a song that was on the compilation called "The Ivy Killers(?)", that SUCKS
Puta: That's on what label?
Scott and Sean: Schizophonic
Puta: Is that still available?

Sean: Yes.
Scott: Oh yes. Readily.
Sean: And we have a single on Audio Addicts Records, which also sucks, which is "Bike" and "Laughing Song". That (sucks) because Scott and I, the true mixing geniuses that we are, said that we could be big record producers, and we totally screwed it up.
Scott: Then we have another seven inch on Imp Records, which is the "Holiday" EP, and we have the new seven inch which is on Empty Records, which is "Chasper".
Theo: Don't you have an album out?
Scott: We don't have an album out. We are working on the album for Empty Records, based out of Seattle.
Theo: When's that going to be out.
Scott: It will be out as soon as we record it.
Sean: Late summer/early fall. And we have a Sub Pop single coming out whenever.

Scott: Yeah.
Theo: Is that going to be a single of the month thing?
Scott: Yeah, single of the month, and we also have a...
Sean: Teriyaki Asthma, C/Z, single.
Scott: And we're also going to be on a compilation of, pretty much for the most part, Portland bands doing Wipers covers, done by a Portland label called TK.
Puta: Who else will be on it?
Sean: Nirvana, Hole,
Scott: Dharma Bums, Poison Idea...
Theo: Wow.
Scott: Yeah, it's going to be a boxed set. It was originally going to be a gatefold single thing, but it sort of snowballed.
Sean: First Nirvana was going to be on

it, then, of course, Hole was going to be on it...
Puta: So what bands do you hang out with that you dig?
Sean: In the northwest we really like Calamity Jane, Unwound, Sprinkler, Pond...
Scott: Spnangs (?)...
Puta: Where's the scene (in Portland)? Do you guys mostly play these 21 and over shows?
Everybody: No.
Scott: Our biggest shows are at the Experay (?) Cafe, which is the all ages place.
Sean: It's really small, but it's the fucking best place to play in Portland. You get an intense crowd in there and you got shitload of kids out there pogo-ing and it gets you so jacked up.
Theo: How long have you been on tour for?
Scott: We've been on tour for a week now.
Theo: Where have you been so far and where is the tour going?
Scott: The tour started off in Eugene, then we went to San Francisco, played at Night Break. Then we played the Chameleon. Then we played at Gilman

Street in Berkeley. We came down to LA and did a radio interview on KXLU. We're going to Pomona tomorrow, and then we're going to San Diego.
Theo: Where are you playing in San Diego, the Che?
Scott: Yeah.
Sean: That and we're playing at Costa Mesa, too, at New Club on the Block.
Scott: With Rocket from the Crypt, and then at the Che with Drive Like Jehu.
Puta: What are your favorite comics? Do you read comics?
Sean: Eight Ball and Hate.
Scott: Peter Bagge is really good.
Sean: Peter Bagge is awesome.
Scott: Friedman Brothers are pretty cool.
Sean: Gary Pander.
Scott: Charles Burns.
Puta: Do you guys have Darkhorse?
Sean: Darkhorse, yeah, that's like... I used to get free comics all the time from Chris Schalomar, who is like a co-writer

for them, but I don't live in that house anymore so I never see him. He used to bring stacks of them. I think it's cool that lots of underground music is coming from Portland and the Northwest in general, Seattle, and there's lots of real cool comics coming out of that same area as well. Lots of people that have started out small time, like even Matt Groening, that was pretty local for a long time, that Life in Hell. Linda Barry, Peter Bagge.
Puta: You guys get tons of attention in the Northwest. I've seen numerous articles, everything from that one "the next Nirvana" to all these (other) positive reviews. How do you take those kind of reviews? How do they affect you? I mean, at this point in the game, anyone

could be the next Nirvana, but (also) what are your plans to take your music further?
Scott: Well first, I know that it's a very regional thing, and that every city has a "next Nirvana" and there are articles printed in Portland, there's like two papers and a TV show that all are captivated around that certain subject.
Sean: That "next Nirvana" thing, and is Portland going to be it.
Scott: I guess you have to deal with it.
Sean: We deal with it real cool. We get all these compliments and all "you guys are godhead", and whatever, blah, blah, blah. And you just have to take it with a grain of salt, because sure we...
Ted (from inside the van): ...SUCK!
Sean:...and we know we suck, and you know, how serious can you take that? And you can't. We're new right now. The new thing in Portland right now and we've been on the fucking road, and we're nothing. We're nobody.
Scott: Yeah. We open shows and it's like...we're humbled.
Sean: Yeah. But that's what I totally expect and I try to think of it as, you know, nothing even when we're in Portland. I know people in Portland who play music

and have a real big fucking head about it. And they're jerks and they're no fun to be around and just the fact that I'm in a band doesn't make me a better person.
Scott: There are two bands in Portland right now that are going to be Sub Pop bands, Pond and Sprinkler...
Theo: Do they have that Sub Pop "sound"?
Sean: Not even.
Scott: Maybe Sprinkler might be influenced by Afghan Whigs, slightly, but no. But there is like this three band thing, and we're one of those bands.
Sean: It's a big deal right now, because it's like Nirvana brought alternative out of the closet to a lot of people, so of course it's going to be a big deal as far as the media is concerned, especially in the Northwest because of Sub Pop and that is where Nirvana is from.
Puta: It seems like in the 60's and the early 70's there were bands on these major labels that people look back on

now and say "That was real music", whether it be the Beatles, Rolling Stones, Jimi Hendrix, whoever, but they're major label bands and people consider them to have a certain authenticity that is not relevant today. Do you think major labels are going back to that with Geffen signing bands like Sonic Youth and Nirvana?

Sean: I think that Geffen is, but I think that major labels are concerned with what they've always been concerned about: making money.

Put: So how was it different back then? Was it easier to capitalize on a movement back then? Or was it labels had better taste back then?

Sean: I think a lot of it was that major

music that we play, it's usually surrounded by the most superficial elements, you know, and the attitudes and everything else. I think it's pretty weird, the kind of things that you have to go through. The best part about it, is being able to play with good bands.

Sean: Getting to your question, though, it's like I think there's a fine line. You could be that middle ground. Because, Scott and I, neither one of us are living off the band, and I doubt that that's going to happen for a hell of a long time. And so I think, you know, for us, I can't even say "I'd rather just live off the band", but that's like a (helicopters flying around make the end of this lost)... Ted and Scott and I could make a living off of this, and sure

still working with that. We don't even know if that's the best place. It's close to us and ...

Put: It's kind of "safe" in a sense? Where you know it's not going to suck?

Sean: We know it's not going to suck for one, and each time we've gone back there, it's gotten better.

Scott: Yeah.

Sean: I think that recording is almost like playing live, in the sense that you go in to record two, three, four times a year, if you're lucky, and it's just like when we play live, we get better and better, and you get used to that and so it's the same kind of deal when we go in to do the record, I got a lot more ideas. When we first went in to record, the first single and

zier than most people I've ever seen on stage, but you know, it's not all planned or anything. It's just

Sean: It's like an angst thing. There's lots of things that just pick at you, and pick at you and pick at you, day in and day out. It's just living in the world we live in.

Put: What sort of niche do you think people will place you in the future?

Sean: I think of us as a punk band. In a lot of ways. But sometimes I'll turn around and think, "Well, we're a pop band". Well, we're a noise band.

Scott: You know, when I see bands, and they create a certain emotion, it's like a kind of glowing type of feel, in music, and lyrically, I think that is the sort of

labels had better taste and what the youth wanted back then was different. And it was more hip at the time. It was more of a big deal. Rock and roll was a big deal in America.

Theo: I think that the major labels these days are getting more hip also.

Scott: I think so too.

Theo: I mean, I don't think it's a crime to be on a major label anymore.

Sean: I don't know. I still have my real strong feelings about independent music and like the idea of having...

Theo: Well, would you guys ever sign to a major label?

Sean: Would we? I don't want to answer that for myself because I always say "No.". But you know, I had a fucking giant argument with my girlfriend after Nirvana signed and I was being all pissy about the fact that they signed to a major label. I thought they sold a lot of people down the river. I thought they still had a couple more independent albums they could've done before they did the big major label jump.

Theo: Once I heard "Sliver", I knew that they should've sold millions.

Sean: It's great that they did, too.

Scott: It's great that they get to every-



body and if it's going to become muzak, sure.

Put: Well, let's not talk about Nirvana. Everybody: Yeah. Enough of the Nirvana stuff.

Sean: I think that a lot of the independence you have by being on an independent, you lose by being on a major label, but at the same time, I don't know if I want to be 35 years old, still plugging away, trying to make a living off this. And if a major label comes to me then and goes, "We'll pay you X amount of dollars and cover these fees for you"....

Put: Ok, so how do you justify that? There's a certain thing, you know, you just wanting the best for yourself, make a decent living, be able to eat food and live in a place that doesn't leak on you and you also want to do what you want to do, which is play music. Does that ever dash with the ethic where you play for free and you do it for the kids?

Scott: Well music, as far as the kind of

as hell I'm going to make a living doing this, instead of throwing pizzas around for the rest of my fucking life. Scott, you know, serving up beer, um... but I think that there is a fine line between you know, the BIG sell out and having integrity and still making a living at what you do.

Scott: We haven't really "officially" gone on a big tour yet. There's lots of factors where like ...

Sean: We haven't officially signed to a label, yet.

Scott: Or put out an album out ...

Put: Your music is kind of like a "live" thing. It comes across really good on vinyl, but ...

Sean: We're a live band. I mean, if you really want to appreciate Crackerbash, you go see them live.

Put: Do you ever find it hard to get that on to vinyl?

Scott: Well, we're still ... the place that we recorded our last two singles, we're

like the second single, I was a wimp. I was like "God, I really want him to turn up that part there, but I don't want to say anything because obviously he's the guy who recording...". And so next time we go in to record the album, I'm going to go "I want to do this. I want it to sound like this". You know, Scott has never been satisfied with his bass sound on anything we've ever recorded. I'm a lot more easy to please than Scott, and a lot of times I'm not pleased with what I think we could've done on vinyl. Like you said before, we're a live band and that's where the intensity lies.

Put: So where does Crackerbash get that charge from? It's an aggressive-ness that's not aimed at a personal ...

Sean: No, it's more aimed inward.

Theo: Are you guys rebelling against anything?

Sean: No.

Scott: It's not like we plan our set. I mean, Sean's definitely a lot more cra-

photo by Al

band.

Sean: Yeah, it's really cool. The response that we've gotten so far. It's like an emotional thing. I don't think of us as an "emo" band, but in a lot of ways...

Put: That's what I was going to say. It's not like this tear-jerking feeling. It's like "oooooh", an uplifting feeling.

Scott: Right.

Sean: Yeah, these are feelings that everyone has had. It's not like "Look what's happened to me, feel sorry for me". It's like "THESE are the things that happened to me and THESE things have happened to you and a million other people". We've all seen things that we love fall apart and go to shit. And we've all had these exact same feelings. And we can come out of it together stronger. I mean fucking revolution now. It doesn't have to be like a negative thing. Revolution should be a celebration.

Crackerbash: 714 SE 19th Street, Portland OR, 97214

THE CRAMPS



I guess in most cities there's a chance you could be abducted by some cool cats in a hot rod to discuss hip tunes and UFO's, but only in L.A. could you be in a leopard-skinned back seat with the Cramps.

Interview by Al & Martin
McMartin, photos by Al

Martin: You just came off a big American tour, have two new band members, and a recent new album out. Where should we start?

Lux: OH! Whatever you want.

Ivy: None of those things, how about Chaos Physics or, I don't know...

Martin: Do you have any good horror stories from the tour? Did you get into any trouble?

Lux: Trouble... Almost didn't do the show in Athens, Georgia because someone was there who was gonna arrest me because he said I was wanted for murder in another state. It was a cop and everyone said the guy had a gun. I said, "Did he show you any identification or just his gun?" "Oh yeah, we didn't ask about that!" I didn't know who this guy was, some kind of nut with a gun? But then it turned out when they finally asked him for some ID that he was actually looking for someone that he knew was a Cramps fan that was going to be there.

Ivy: He was a real cop. He was just undercover. So I guess that's the kind of people that come to our shows...

Lux: Cops and killers... But, no, we didn't get into too much trouble besides the usual things falling on my head.

Ivy: Yeah, the Palladium show was weird because the ceiling fell on his head! It was great! At the very end -

because of the sound, it was so loud it shook this plaster. First a little piece fell out into the audience then right during the last song, right where the lyric goes "I stood on my head" this huge chunk just landed on his head and shattered. It didn't hurt him! It looked great!

Lux: "I went to the corner, and stood on my head," and this big piece CRASH!!! right on me! It must have looked amazing! I screamed the last lines of the song - boy we couldn't have planned a bigger finish if we were Cecil B. DeMille!

Martin: Over the last few years you guys have enjoyed more commercial success and seem to be in the limelight more. Is there a down side to losing some of the mystique?

Lux: Um, I don't think so.

Ivy: Besides, as for this "limelight", you know the majors we were on went out of business.

Lux: Yeah, I hate to say that ain't true or anything, but we're not exactly signed to a... we're an unsigned band, as a matter of fact.

Al: Oh, do you only do one off deals with Restless?

Ivy: Yeah, that record came out on eight different labels. Big Beat in England. We went back because of Enigma going under to get it out without taking too much time - Vogue in France, a bunch of labels. Back to the old licensing. We went into the studio with our own money

and made the record. Restless was in a position to get it sooner. Most American labels can't do things very fast and it could have been a thing of not coming out in America.

Lux: "Stay Sick" is now property of Capitol Records and they're doing amazing with it. It's selling like crazy now that Enigma went under. They just took it over and now there's Capitol salesmen selling it instead of Enigma, so it's taken off. It's great. Enigma was going under just as that was coming out, so that didn't help and now we're on tour all over too.

Ivy: I don't understand some bands. Like this famous band that we met in Georgia, the guy was telling us how

Martin: Yeah, I was going to bring that up. Now you've got the hugest sounding rhythm section you've ever had. What was going on with the personnel changes?

Lux: Oh yeah, this is way better.

Ivy: Yeah, we've had personnel changes... unfortunately those other members had their charm but... well, the only one worth talking about is Nick Knox who was with us for 13 years. He had a great personal style and we were glad to have done that with him but the last several years was just like a decline. It got to the point where he cared nothing about music at all. He cared about other things, sports.

Lux: We were having great fun, but he was having "too

ming) on the album. It's just this guy, a real good drummer, that we got to do it.

Ivy: We didn't have the drummer settled yet. This friend of ours is a good drummer but he wasn't right as a member, he isn't able to tour but he's a really good drummer.

Lux: Nickey was just born to play. That's all. That's all he wants.

Ivy: He's so damn loud which is so great.

Martin: Ivy, your production of the album is really great too. Do you get approached by a lot of bands for that?

Ivy: Some, which I'd like to do when there is time. And maybe now there is some time. Rev. Horton Heat wants



bad it was now that all they could play was stadiums. He was talking like someone else is telling them what to do. They're probably in a position where they could do whatever they want, at this point in their life. Why would you want to play those coliseums? You could play multiple nights somewhere instead.

Martin: Along those same lines, being a Cramps fan, I was hopeful that when I moved out here that you guys would be playing smaller places, or un-announced Raj's shows or something.

Lux: We wanted to play the Blue Saloon a few times but that never happened.

Martin: We were wondering why you don't play more locally in general?

Ivy: Playing is always a touring thing and L.A. is just another stop on the tour. We end up playing France more than L.A.! Well we almost did the Blue Saloon. I think we just couldn't get it together with the club, but we did do Slims in San Francisco. It's just a small blues place. That was our first gig before we went to Europe. We had to do it under another name, Creatures From The Black Leather Lagoon, but it was pretty obvious.

Lux: The answer to why we can never do that is that we've always been getting a new group together or some kind of problems which I don't think we're going to be having now.

much fun" as a matter of fact!

Ivy: And it was making it just feel like a back-up band. We assumed that people we going to start perceiving us as that, as if that's what Lux and I wanted...

Martin: The Lux and Ivy show?

Ivy: Yeah, because that's how they were acting. Just a lack of dedication. Candy and a lot of other members never did get it quite figured out. We saw promise in

Ivy: We started this band because we were nuts about records... I could never fall out of love with that? How could you?

them at first because they were such big fans but then there was this fan thing that they couldn't lose. They couldn't realize how dedicated to a this being a band you have to be. But mainly by changing we got more than we ever could have imagined with Slim just being such a loud bass player. In the past I've always played bass on the records or showed someone else who played guitar some bass lines. So I never knew how wicked and wild a bass could be!

Martin: He's dynamite. His sound is so big.

Ivy: I've never seen anyone who could do that.

Lux: He's great on stage too. That's not Nickey (drum-

us to produce them, so if we have time I want to do that. I like their album a lot but it's nothing compared to what their live show is.

Martin: Lux said they opened the last tour for you. How much control do you have over that?

Ivy: Not too bad. America is not too bad. In Europe it's weird because now they're not into bands too much. They're into these record hops or whatever...

Lux: It's very foreign over there, ha ha. England especially.

Ivy: So we end up settling for bands we're not exactly wild about, kind of like the best of the lot, no one we would really endorse. America is always - we did it with Rev.

Horton Heat most of this tour and part with Dash Rip Rock, I like both of them. The last tour was with the Flat Duo-jets who were so cool.

Martin: You guys have spawned an army of psychobilly and horror rock bands. Do you have any favorites out there on the scene? Any up and comers we should know about?

Ivy: Probably not. I don't know if it's a lack of bands or sometimes I think we're just cut off, it's just hard for us to connect.

Lux: We've been awfully busy, so there's probably a lot of good bands around that we're just not aware of.

Ivy: I probably wouldn't have known about Flat Duo-jets if they hadn't toured with us

Lux: Then we had a hell of a time finding their record. The thing hard about having a good band open for you in Europe is that it's very expensive to travel around. That usually means that the band has to have record company support. So you have to find a band that has that, which usually means that they're no good. But when we played in London we played six nights at the Town and Country, which is great club, and every night we had a different band open for us. They were really great bands.

Ivy: Gallon Drunk was really great. And the Earls of Suave who had a guy from the Stingrays in the band. Somebody most Americans probably don't know about is Three Headcoats, with Billy Childish.

Lux: They're so great!

Ivy: Dave Varian has this band called the Phantom Chords.

Lux: Oh God, that was intense!

Ivy: Their album came out which seemed kind of slick but the show they did with us live was almost all covers. They did "Mystery Train" and "Train Kept A Rollin'" and were really good.

Lux: They never stopped moving around on the stage like a goddamn volleyball game going on!

Ivy: And he was singing in this weird rock-a-billy... like minor keys, like their names sounds - Phantom Chords.

Lux: Then another night Ronnie Dawson opened for us, which was really cool. He did the original "Rockin' Bones."

Ivy: We struggled to get him on the bill and then they didn't promote it very well. A lot of people didn't know how he was. He's a really good guitarist. He was fifteen when he put that song out so he is still pretty young, young enough to have a whole new career starting from scratch.

Martin: If you guys had to narrow it down to one artist or influence, who would be the most important to each of you?

Ivy: For me individually Link Wray. Although others too, but that would be the one.

Lux: If I had to say just one it would be Charlie Feathers. He was the one that started all this weirdness in rock-a-billy, hiccuping and schizophrenic multiple personality singing and stuff like that. He was really great.

Ivy: I wish Nickey and Slim were here. I'm dying to hear what they'd say. I've never asked them that.

Martin: How did Iggy Pop come to make an appearance on the new record?

Ivy: He was hanging out in a liquor store next to the studio.

Lux: Yeah, we tried to get in touch with him because we wanted him on the record but he was on tour in Europe or something. So we never heard anything back so we just thought maybe he just didn't want to do it. Then I ran into him in a liquor store. He was buying three Budweisers and they were practicing to go on tour somewhere with his kid's band. So we said come on over and say hi. I didn't ask him to sing because I thought maybe he was already asked and didn't want to - I didn't know. It's weird, how do you ask Iggy Pop to sing on your song? So he walks into the studio and says "You have anything I could sing?" OH! As a matter of fact something right here that has been waiting a year.

Ivy: We had met him when we did the Gathering of the Tribes in 1990.

Martin: What's a typical day, or night for that matter, like for the Cramps when you're not touring?

Lux: Oh, nothing is very typical.

Ivy: I guess this is typical (hanging out on Monday night). I love the Blue, I keep calling them the Blue Shadows (their old name). I love the Red Devils.

Ivy: We'd go to the Blue Saloon a lot, that's really fun. I hear it's not too happening anymore.

Al: We used to see you guys eating pizza at Milano's in Los Feliz.

Ivy: Yeah, we used to live near there. Did you live near

there?

Al: No, I have some friends that do. We'd see you guys and be like "Look, the Cramps are in the next booth! Oh God!"

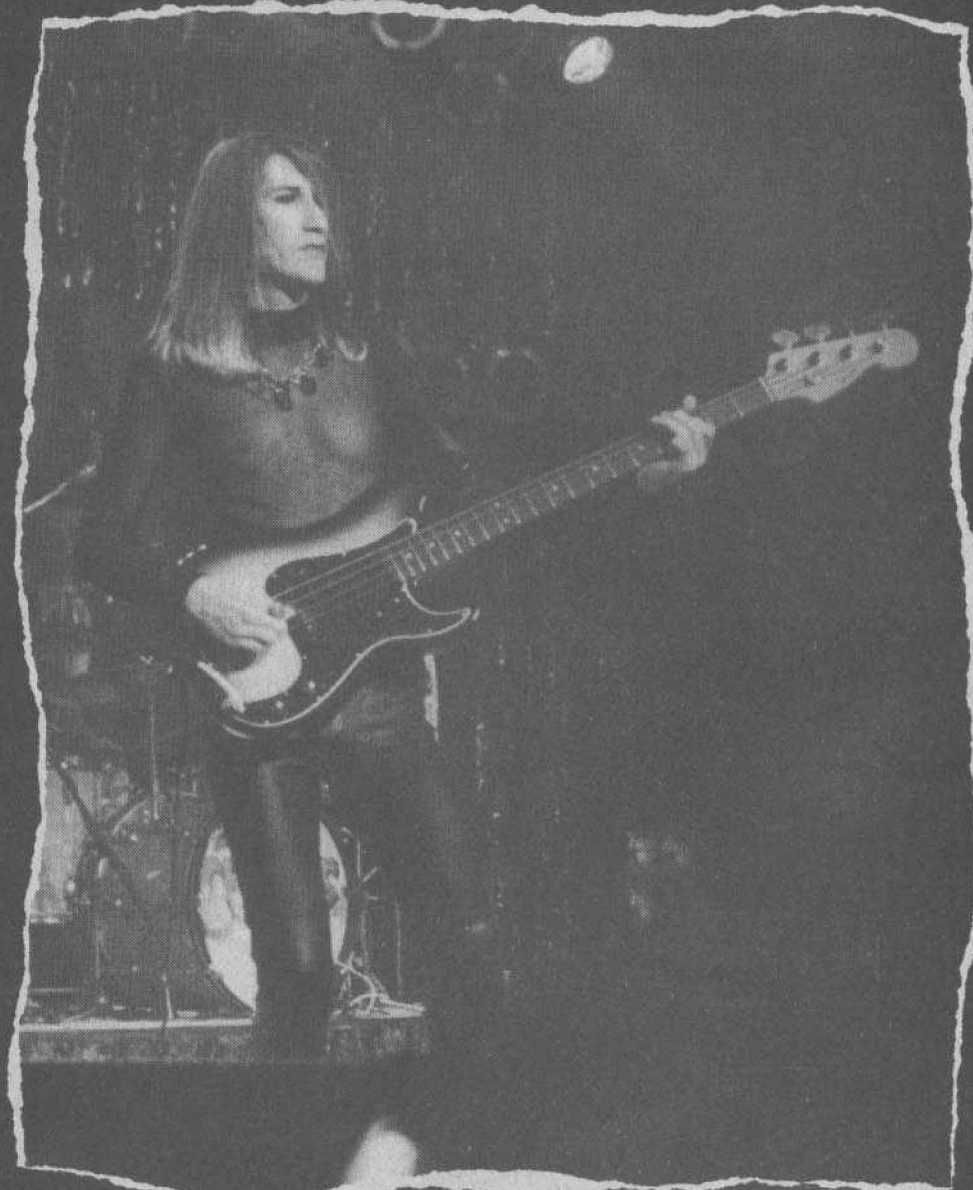
Ivy: Yeah. We'd see that guy from ABC news there.

Lux: The anchor guy. He'd be there all the time. We'd go "Paul! Paul!" and watch him go (duck). (Laughter) He'd be there all by himself. Gordy, the guy that invented the term "Stay Sick" eats there. He also works at ABC, as a big announcer now. He's the Love Boat voice, about 70% of the voices you hear on television is him. At

vals.

Martin: Who do you get billed with on something like that?

Ivy: We're headlining both of them. We'll play with Inspiral Carpets in Finland and Fishbone in France plus a bunch of bands I don't know who they hell they are. I know what Finland will be like, because we've done it before. It's like drive for three hours through the woods from the airport, and all the bands are at one hotel. And all the people that come, it's like a sea of denim, they're all the same color.



Slim Chance makes his L.A. debut with the Cramps at the Palladium.

one time he was a real deranged horror movie host in Cleveland. He was really great. "Stay sick and turn blue" was part of his sick humor. He'd actually get in the horror movies, talking to the actors. The actor in the movie would go, "I don't know, do you think we could stop this progression with oscillations?" and he'd go "Hey, let's oscillate baby!" and he'd be right there in the picture. It's was unbelievable! They threw him off that station which was the best thing that could happen to him because he came here and became a billionaire.

Martin: So where does it go from here? You mentioned a tour of France?

Ivy: Not a tour, just some big festivals over there this summer - a tour of the "F" places, France and Finland.

Lux: It's so weird playing over there in those big festi-

Lux: And they're not drunk - they're soaked!

Ivy: And they all camp. Like 20,000 people camping.

Lux: Camping because they can't stand up!

Ivy: And it doesn't get dark there ever... it gets dimmer for like 2 hours around midnight.

Lux: Yeah, it gets a darker blue from 1 AM to 2 AM.

Ivy: So you look out of this hotel and see people face down in the mud... they came all the way there to pass out in the mud.

Lux: Unbelievable. You don't know drunk until you've been there.

Ivy: But those festivals are great. All those people are coming to see whoever is playing. It's not like a Cramps concert and people are coming to see the Cramps. It's the only time we get to play anymore to people who don't

know what we're like.

Lux: I really enjoy that playing for people who are unsuspecting.

Ivy: You can tell by the way they're acting that they have no idea what you're all about. It's the only chance we get to do that.

Martin: It must be easy to incite something in front of 20,000 people on a two-day bender!

Lux: I'm out there screaming "Clap more! Clap more! Don't you know I'm a big rock star!" Trying to incite them, but they're all too stoned to notice.

us guitars. But when we got there they said they didn't have any guitars for us! So we spent this whole time trying to borrow guitars from the other bands. So I borrowed this guitar from Stone Roses, and it was unplayable! That will tell you something about their music! These strings were laying and touching the pickups. Boink, boink, boink. I had to say thanks but no thanks. I couldn't believe it, this big famous band selling a billion records and

Lux: The can't even afford a roadie that can tune their strings off of their pickups.



Vintage Poison Ivy at the Other Masque, Los Angeles 1978.

Ivy: They made the mistake of decorating the stage with all these pots of flowers, little tiny roses, that was supposed to be for when Stone Roses came out, who we played with that time. Lux just came out and like kicked every one of them. Dirt flying all over.

Lux: I stuffed about 30 plants into my pants!

Ivy: I couldn't believe they didn't know any better!

Lux: But that was pretty horrific because we didn't have any of our own instruments or clothes, because our luggage was lost on the plane, so we just had what we were wearing and had to go out in front of 9 million people!

Ivy: We were right in the middle of an American tour - we did Finland right between Tampa and New Orleans, so our tour manager said not to bring our guitars, they'll get

Ivy: I guess it doesn't matter, don't they play tapes when they play? I don't know. They're trying to be nice.

Lux: So we ruined their floral arrangements and refused their guitars. I guess they don't like us. They were on acid, they didn't know. It all sounds like the Rolling Stones "Flowers" album to me.

Ivy: They call it psychedelic, but they're not.

Lux: It's just strumming like this (heavy handed down strums) so the strings hit the pickups and singing like this (head down) "Love love love..." then they sing "Hmmm, used to love, used to love..." then "Gonna love, gonna love..."

Ivy: Feeble instrumentation, feeble vocals, that kind of feeble English thing that's hot as shit right now.

Lux: They play the whole time without looking up and

then get another 6 million dollars from their record label.

Al: How long has it been that you guys have been around? Like 15 or 18 years?

Ivy: That's a three year gap there!

Al: Yeah, I don't know. Reaching back as far as I can remember.

Ivy: Almost 15, no over 15.

Lux: November 1st, 1976 was the first night we went on stage, audition night at CBGB's. And they said they didn't have any openings for us.

Ivy: Those first few years are a real blur.

Al: What keeps you inspired to continue for so long?

Ivy: Those blurry memories.

Lux: It's all fun. I mean it's really fun. You go out on stage and have all these people screaming at you. If you play really morose music or death rock, which we've been accused of doing but never have done, but we go out and play exciting music and get all worked up and the crowd does too. I don't know, I can't think of anything more exciting.

Ivy: We can't even rehearse that loud so the only chance you get to do that is at a gig. When else does the band get to do this but at a gig? Crank it!

Lux: You get to do anything you want! Smash things! You can pick up mic stands and smash them, smash the stages...

Ivy: I can feel... I have "I" holes in my guitar and when he makes a low "phool" sound (on vocals) I can feel the air blow out of my guitar on to my arm. At rehearsal that never happens. Only at a gig.

Lux: It's an incredible feeling of power.

Ivy: We started this band because we were nuts about records anyway. I could never fall out of love with that? How could you?

Lux: We were doing the same thing before we had a band. We were just in the audience instead of on stage. We were wearing crazy clothes and screaming in the audience.

Al: I saw you guys play here last month and I could just see you were into it, but I've seen other bands come through town who have been around a long time and you know they are just going through the motions. It's just not happening for them.

Ivy: A lot of bands are just going through the motions from the word go. What I think is worse is the way the music industry just beats people down to a such pulp that in the end they end up going through the motions because they're just confused. They're surrounded by people who are confusing them. When they started they were just surrounded by themselves, their friends and their peers and they knew why they were doing it.

Lux: Then you get surrounded by all these record industry types, show biz types telling them "Your first album sold 12 million, this one only sold 11 1/2."

Al: So you're washed up!

Lux: Yeah! And they believe it.

Ivy: And they do sell out because they start being impressed by that idea. So they think someone is going to do something for them, they think now my life is in the hands of these magicians, rather than taking control of their own lives.

Al: Have you guys had that kind of major label interest?

Ivy: At the time we went to Enigma there was a lot of major labels looking but Enigma was actually the best offer and we felt that was the safest way to go. Little did we know they would go out of business. We were being courted mainly on the basis of how well "A Date With Elvis" had done - it sold 200,000 and didn't come out in America. That was with us licensing it and managing ourselves. At that point we were in a position where a record label would let us produce ourselves and the only way you get in that position is to sell records that way to begin with. And we did.

Lux: I don't think there's a label in the country that we don't have fans in their A&R department. But they don't sign people they like. Most of them go with something that looks good to them but won't get them into trouble.

or get them tired. Occasionally you meet somebody with a little courage, but not often.

Ivy: I don't think too many bands are passionate from the beginning. They don't love something - like I would never fall out of love with this car. How could I? Instead, I think bands are like, "Well, Nirvana are popular. Let's sound like Nirvana." That's not passion. That's just wanting to make it. Why don't they just learn a trade. What's the difference. I think that's where it is with a lot of bands.

AI: Have you guys ever had the feeling to venture off into other musical realms? I mean, when you hear a Cramps song, you know it's the Cramps.

Martin: It's the roots.

Ivy: I don't think it's our roots that lets you know it's the Cramps. I think it's our stamp. I heard that some jackass from the Times just said that all of our songs sound the same. And I think modern music all sounds the same. In fact, that hit that Nirvana has - well we toured with the Police and there isn't much difference between those two.

Martin: Well, 3/4 of the new record were originals, what is your song writing process like?

Lux: It seems to always be completely different. We could think of a song in a restaurant and it's all done in ten minutes. Or we can agonize over some song for like 2 months and then think this song is never gonna be anything but a piece of shit and that's that. We just don't do it anyway in particular.

Martin: The cool thing is that you don't know whether to be scared shitless or laughing your head off. You're one of the only bands that keeps that good element of humor in the heart. I listen to that new record and it sounds fucking evil and hilarious at the same time.

Ivy: It's evil. This humor thing - it's un-natural not to have humor. These people with no humor are un-natural.

Lux: People accuse us of being adolescent and sophomoric and stuff like that.

Ivy: The people that don't have humor in life are just dull people, not people that have something HEAVY going on. What else did that guy say, oh, that we play like 50's music. That's just a lack of respect because they don't put down the Yardbirds for digging old music. We do not play 50's music. It does not in any way resemble 50's music. People that say that are so ignorant and it's too bad because they should know about the history of music if they're going to write about it.

Lux: And I think that all of our songs sound different. I don't know why that is a critique of music anyway.

Ivy: Ourselves we call it Crampifying songs, whether we're getting it from surf or wherever, from outer space. When we cover a song, we Crampify it.

Martin: How would you describe that to people you are going to turn on for the first time?

Lux: It's very difficult to describe. My most truthful explanation is that we're just a plain old rock'n'roll band, but when you say that, no one knows what rock'n'roll is so they don't know what the hell you're talking about. They think it's like Aerosmith at best.

Ivy: I think what we do is we magnify a facet of the song. Like "The Way I Walk", I love the original Jack Scott version and some people turn to that after liking our version and say it sounds dated or something. So somehow we're able to take what we heard in that song and add something sinister. In the Jack Scott version it sounds very threatening and "coming-to-get-you" to us. What we do is magnify that facet so that at least our version sounds threatening.

Lux: I think you should be able to listen to a record or watch a movie and appreciate where it came from. The time and space that it came from, what it meant at that time. You should be able to hear that and not just say, "Oh, that's old stuff." It's only in America where everything has to be new and you can't be interested in anything that happened before. How boring. There's a lot of great stuff that has happened through history.

Ivy: In other eras there was a bigger variety of music. People say "Why aren't you influenced more by the 80's?" All the 80's is corporate music, why should we? What could we possibly be inspired by?

Lux: That's like saying we should be inspired by lawyers, because that's who makes the decisions and produces the records today. Lawyers and accountants.

Ivy: Yeah, and those samples are really inspiring! So it's got nothing to do with the era, because what the earlier 50's or 60's was, was people freed, people making a wild variety of music all thinking they were gonna have

Lux: It bothers me in that I'm living in a world with people that sometimes are so stupid. It's such a shallow world for a lot of people. But sometimes I think it is good breeding ground for rock'n'roll to spring out of this mess. Rock'n'roll always comes back when it gets too horrifyingly obnoxious, and conservative and shallow and stuff like it is now.

a big hit. And they were having hits - stuff like "Martian Hop" and "Purple People Eater". "Surfin' Bird" could be played next to Frank Sinatra. That's what AM radio was like when I was a kid. It's not like that now.

Martin: You guys are really true to what you set out to do. How much do you let the record reviews or whatever effect you?

Lux: It bothers me in that I'm living in a world with people that sometimes are so stupid. It's such a shallow world for a lot of people. But sometimes I think it is good breeding ground for rock'n'roll to spring out of this mess. Rock'n'roll always comes back when it gets too horrifyingly obnoxious, and conservative and shallow and stuff like it is now.

Ivy: But we do read that stuff occasionally because sometimes somebody will write something that will describe our music in a way that we can't. They might say it in a way that it will almost make us realize what it is that we're doing. Like the liner notes on the back of "Gravest Hits", that was from an article originally. He didn't write that for the record but it seemed like it described something that we could have never thought of describing ourselves that way. But it felt like the truth when we read it. So it's worth reading all the garbage just to find those kind of things.

Lux: We made a lot of friends from people who have written about us. I tend to ignore people when they say really ignorant things. The thing I feel bad about, not that they dislike us, but they just don't have any idea of what happened in the 50's. How it changed the world. It's just a lot of old cruddy music to them. They just don't see it. I'd imagine in that case that they can't see "Gone With The Wind" or "Maltese Falcon" because that's old too. A lot of stuff happened and you can learn stuff from anything. There's quite a few good bands around today and quite a few of the bands in your magazine are probably having a hell of a time getting out of their garage. That's the same trouble we had. When you start a band and you're playing music you dig, you better right away not expect anything more than that - it's great if it happens but don't expect it. Just enjoy it for what it is, and anything else is cool.

AI: Who ends up writing most of your lyrics?

Ivy: Lux does.

Martin: There's such great word associations.

Lux: Yeah, from comic books, movies, hot rod shows in Pomona.

Martin: The 'Gator! Was that really a dance?

Lux: That was really a dance! We had a party given to us by a label in Italy and we got thrown out for doing the 'Gator. We put on the 1970 "Feel Alright" by the Stooges and played that over and over again and were 'Gatoring all over the place. In the 70's you had David Thomas from Rocket From The Tombs, this big 300 pound guy 'Gatoring on the floor, rolling around, knocking people down and biting their legs and stuff. This was a dance for

the brave! Those were wild days in Cleveland. Before the Dead Boys there was a band called the Frankenstein, and Rocket From The Tombs became Pere Ubu and Devo was still a raunchy rock'n'roll band not a discoey thing. All kinds of good bands.

Ivy: We were naive enough to think that now that we've got this song that everyone was going to be 'Gatoring at our concerts! But they're not.

Lux: Maybe they are but we just can't see them all!

AI: There's 'Gatoring and those that get 'Gatored so. What are some other sources for lyrics. It amazes me

how clever some of them are.

Ivy: There are a lot of references and salutes to something. Like "Can Your Pussy Do The Dog", which Rufus Thomas hates.

Lux: He said it was "dirty", meanwhile we got a live record of him saying "Ok everybody grab your knees, this is how you do the Doggy. Girls grab your knees. Oh the boys like that!" or something.

Ivy: The lyrics have to stand on their

own, but sometimes they're between us and whoever we're saluting.

Lux: And most of them come from specific places. One time we were back in Ohio and my dad, who was still alive at the time, he had tubes up his nose and everything from smoking, and died not long after that. He was talking about winning some contest on TV where he wins a jacuzzi. He goes "A jacuzzi! What would I do with a jacuzzi? That would be about as useful to me as a whistle on a plow!" so we put that in a song.

Ivy: If something cracks us up at the time then we think, well that has some charm.

AI: You guys mention drugs quite a few times in your songs. Does that ever inspire lyrics? Psychedelics in particular.

Lux: Drugs... well, we've had 'em all.

Ivy: I guess there's no way to telling because we have done them off and on in the past. Who to say whether that's an influence, we don't know... I think the hot rod obsession got solidified.

Lux: Yeah, we took acid and listened to the Custom Kings album over and over and were saying "This is unbelievable, I've just never heard it like this before!" Then we realized that we were just listening to one stereo channel! Just this big echoey reverbing sound. We were just listening to it on acid saying "People talk about Phil Spector like that was a sound..." That was quite an influence.

Ivy: I remember taking acid and listening to hot rod albums and I think that strengthened our hot rod fixations.

AI: Did any lyrics directly come out of that?

Ivy: Oh... I don't think so.

Lux: I'm sure a lot of lyrics have come about while being under the influence, maybe not written down. But then there was times when we were always under the influence so they must have!

Ivy: We both have wild imaginations anyway. I think a lot of what comes out when people are tripping is pretty unintelligible or not useful to other people.

Lux: The next day I've looked at a lot of lyrics that I wrote down and it didn't make any sense!

Ivy: Like when you do a drawing "Oh, this has everything in it!" then the next day you just laugh.

AI: Well, sometimes that's how I see your lyrics!

Ivy: But they mean something.

Lux: We've been called "campy" too. Camp was a very serious thing when it was happening - it's not kitsch... I've heard it described as "the lie that tells the truth." And I think a lot of our lyrics as campy in that respect or surrealistic. I think some people have trouble with the lyrics because they don't think it's something they think we are serious about.

Ivy: They see it as ludicrous.

Lux: It probably is ludicrous on some level but that doesn't bother us.

Ivy: People think nobody talks like that but we do talk like that. Our world is like that. Listening to old records.

Lux: Like that song on this album "Strangeness" that was on the b side of a 45 and the other side was called "Prom Date." That record is about suicide. Very strange. And that band is still together and playing in Memphis.

Martin: Who did the one new cover "Hipsville 29 B.C.?"

Lux: That was a great band. We have three singles by them, the Sparkles. They were great. Wow! They're on Hickory, which is a national label.

Martin: Do you skim the swapmeets to pick these up?

Ivy: Yeah, we used to do the thrift store but you can't find much there anymore - yeah, the swap meets.

Lux: We have a really great record collection.

Al: Have either of you ever had a UFO experience?

Ivy: Um, we think we have. Nothing that we can consciously recall.

Lux: I've never been to a hypnotist or anything like that. I've read stacks and stacks of books on that stuff. Have you read Jacques Ballez (sp)? He's the best to read. He's got three great books out. He exposes a lot of it. This is not someone who is anti-UFO or pro-UFO. He's a scientist and he goes everywhere to find out the truth. So he's exposed a lot of people and pointed out a lot of places where something real is going on that no one is saying anything about. He's got three great books out - "Dimensions" was his first one.

Al: So you're into that but haven't had any first hand experiences?

Lux: Oh, I think I've had plenty of them when I was younger. I slept walked a lot when I was younger and would meet up with monsters and stuff like that. A lot of times I'd wake up and be there in our basement or backyard - but I've never been hypnotized or anything like that. I just have all these memories. She has too.

Ivy: My mom used to see - she's dead now so I never got to ask her - but the one thing I wanted to say to her was she used to tell me about these blue balls that you would see floating through the door. I just read this book when we were touring and I wanted to ask her about this.

Al: What book was that?

Ivy: "The Watchers." That was a pretty common thing. These blue balls that she just called a ball of lightning.

Lux: It's like a surveillance thing that they use.

Ivy: I asked my father, but he's like a aerospace engineer. He's the kind of guy how wouldn't see anything because he's so busy being logical. He'd say "Oh it's just electricity going from socket to socket." Then I'd say, "Oh, you saw it go from socket to socket?" and he'd say "Well, that's what it must have done." Then later my brother who was in the Mojave desert, had an experience with a ball and he said it just rushed his face and he thought he fainted. I think me and two of my girlfriends in Sacramento followed a UFO. We'd thought it was a blimp but we didn't know what a blimp was. We were right there in her yard with this weird space thing and we thought oh, it's a blimp. Wow! A blimp! And we jumped in the car and followed it all over the place. But thinking back - how can you follow an aircraft thing where ever it goes? But we did! We just thought it was a blimp but later people told us that it wasn't a blimp. It was some kind of space craft.

Lux: I have many memories of exact utensils - like a silver, it looked like a hammer but it had a fork on one side and pointed on the other side, or a thing that looked like a refrigerator but when you opened it up there were these banks of what looked like thousands of points of light - not Bush's points of light, inside of it.

Al: Where were these from?

Lux: From my dreams, but I think they really happened. We're really into reading a lot of these physics books and stuff about it. If you want to contact these people that's the way to do it. There's a great one called "The Holographic Universe", which is a great book that's out

now. "The Parallel Universes" which is where these things come from. They're not from outer space, they're here, they come from other dimensions.

Al: Or from time.

Lux: Yeah. "The Parallel Universes" is great. It gets into black holes and what it's all about. There's another one I just started reading called "The Holotropic Mind" which is really great. And there's free access to all these things.

Ivy: I'm getting really good at just flying. I can just fly at will now. I can just decide to do it and get on some other plane and do it. Just thinking it, within minutes - and it's not frightening and it's a controlled thing.

Al: Where did you acquire that skill from?

Ivy: Um, somebody helped me, somebody enabled me to do that.

Al: Like astral projection?

Ivy: Yeah.

Lux: I think she's got more feet out there than she does



here.

Ivy: Yeah, yeah. I found that out. Actually someone is helping me stay here more. Helping me do it when I want to do it not when I don't want to do it - that was my problem but I didn't realize. And it's great.

Al: Can you use that practically or is it just a fun thing?

Ivy: I don't know. I don't feel I've learned enough about it yet but I keep learning more. I think it does have to do with navigating. Like if somebody drops you into the middle of some strange city and you don't know what city it is you won't know where to go or what to do. But if you start to realize where it is you can start navigating.

Lux: The more you get into this the more it changes your life. You use the stuff just like you use a clock to know what time it is. It's just something you use in your life. All these synchronicities, like coincidences that people call them, that happen all the time - the more you become aware of them the more they happen. It's like this book "The Holographic Universe", it's amazing, but the basic thing they say is that you think in this Newtonian world, that the past influences what happens in the present. But they're saying that the intersection of the past and the future is what makes the present. All the things that happen right now are equally coming from the future and the past - and that intersection is like a hole in the universe that makes this thing happen - that were sitting here right now. And all these synchronicities that happen, like when two people say something at the same time or you say "Oh, that's just like the pyramids in Egypt," and all of a sudden there will be a picture of the

pyramids on your TV.

Al: I think Robert Anton Wilson talked about that feedback from the future and synchronicities.

Lux: "Cosmic Trigger." That was good.

Al: Is "Cosmic Trigger 2" out yet?

Ivy: Yeah, it's not as good. It's just a collection of essays.

Al: Can you experience the things that Ivy does with astral travel?

Lux: I have experienced astral projection but I am not aware of it like her.

Ivy: I feel like a little kid with it, like I'm at a playing stage. Like they don't go out to do things or accomplish anything. Kids just go out to play, not accomplish things.

Lux: I am horribly frightened all the time by monsters and nightmares and stuff. And they're real you know... when those helicopters flew over our house to spray malathion I thought I was going to die! I had a heart attack.

Ivy: They fly by in a big wedge.

Lux: We're up high and they flew right over our house. ZOOM! There was a fleet of them! Seemed like 100 feet above our house! I get horrified when I realize we're driving somewhere and no one is around, cause that's when that stuff happens.

Ivy: He came running into the room bug eyed and white and says "What do you think this is!" Drags me out of bed.

Lux: She was convinced it was flying saucers for about 5 seconds.

Ivy: I think helicopters spraying malathion is far more horrifying than UFO's. It truly was horrific. And all the more horrifying because it was real.

Lux: People always ask us aren't we afraid of censorship, aren't you afraid of those people - No! I'm afraid of flying saucers!

Al: I only have one more question. You've lived together now for quite a few years and you seem very happy - you haven't broken up. Is there anything, any advice you have for keeping a lasting relationship?

Ivy: Phew... no.

Lux: Don't do anything that isn't fun right now. Don't do anything because of some kind of plan you have for the future, something that you are waiting for to pay off. Have fun right now. We've never had enough energy to have some big plan to look forward to the results in the future. So we end up doing what we enjoy right now. So we made this band and we're doing that together and that is always fun.

Ivy: We are together, and we created our band together but a lot of people have the opposite approach. They get married, we're not married, but then they go off and do separate things as if that's supposed to make sense somehow. People say they can't work together, that will break them up - it just doesn't make sense. It seems you should be into something together if you're going to stay together.

Al: Is it hard to keep the business aspect out of your personal life together or is it all one big thing?

Lux: Sometimes it is but I think we're pretty good at it because we're basically a little bit lazy and, well, people that are working real hard and always looking for the payoff, they're in trouble. I think we have a passion for the things we like and that over rides that laziness, but if we had to do a lot of things we didn't like to do, we probably couldn't do it.

Ivy: I think we both have the idea about the other one that if we were on our own, I get the idea that he could get into trouble or that I could get into trouble. If we don't stick together... There's something about being together, between the two of us putting our heads together here, that we'll stay out of trouble. There has been this kind of feeling from the beginning.

Lux: I can feel more power when we're together than when we're not. I think there is something going on when we're together that keeps us protected from, um, any amount of things we should probably be protected from.

Bill Cooper

This is an edited transcript from the May, 1990 Whole Life Expo Seminar in San Diego, CA that we decided to print as an introduction to Bill and his ideas. Following this is Bill's "Operation Majority" file, unedited and complete. Next issue, we'll start the interview.

-Thom, Al, Liz and Johnny

For those of you who don't know me, my name is Bill Cooper. And I like to say that I am George Bush's worst nightmare. And the reaction to what I am doing is tending to validate that fact. Let me tell you who I am, what I stand for, and what I represent. I am going to tell you what I saw in the performance of my duties while with the United States Navy. I going to tell you about 17 years of research that I've done. I'll tell you about what I've read, who I've met, and who I have talked to. And I'm going to tell you the conclusions that I've reached from all of this. I'm going to tell you that I don't want you to believe a word that I'm going to tell you. I don't want you to believe anything that I say to you. And I don't want you to believe anything any one else says to you ever again. I don't want you to believe the six o'clock news, the President of the United States, and I don't want you to believe me. Anyone who has ever really looked into this, sooner or later finds out that the truth is very elusive, VERY elusive. And you find out eventually that everywhere that you turn, you run right smack dead up into the government, or a government agent or agents. And that this whole thing is under their control. I'm going to show you that today. And I'm going to ask you to take this information that I give you, and some other tools that I give you, and use it to try and find your own truth. Because that's what it is all about. The only thing that I can tell you that I know for a fact is absolutely true, is that this whole scenario is controlled very tightly by the government, and EVERYBODY HAS BEEN LYING TO US FOR THE LAST 45 YEARS. That's the only thing I can tell you is ABSOLUTELY WITHOUT A DOUBT TRUE, from my own experience.

MY FAMILY

I'm going to give you a quick background on myself, so that you know where I'm coming from, who I am, and what I stand for, so that you'll have something on which to base whether what I am telling you is credible or not. You need that. I was reared in a military family. My father is a retired lieutenant Colonel, a pilot in the United States Air Force. He was a command pilot. Which means that he had thousands of hours in a cockpit. As a child I heard stories around my dad's kitchen table. Pilots would be talking to each other about UFOs, "foo-fighters" and all kinds of strange things. But, I didn't believe it. It was neat to listen to but I was a kid then. I didn't really care.

AIR FORCE CAREER

When I got older and left home, I joined the United States Air Force. I was an aircraft and missile pneumatic technician with the Strategic Air Command. I worked with B52 bombers, KC135 aircraft and Minuteman missiles. During this time, I met men, that were ser-

geants, who told me over many a beer, that they had participated in a recovery of crashed extra-terrestrial aircraft, space craft if you will. But since these stories came out after a lot of beer and since I always had a lot of beer in me at that point also, I didn't believe it then either. I was honorably discharged from the air force, and then joined the navy.

NAVAL SUBMARINE CAREER

While in the navy, I volunteered for submarines. And while on the U.S.S. Tiru SS-416 on a transit between the Portland-Seattle area and the Pearl Harbor submarine base, I saw my first and only craft. This thing came out of the water about two and a half nautical miles off the port bow, turned on its own axis (tumbled actually), and went up into the clouds. Now this thing was huge. It was approximately the size of a Midway class aircraft carrier. If you don't know what that means, go next door to the Marriott hotel where you can see out over the bay, and right across the bay you'll see an aircraft carrier. And if you can get yourself 2 1/2 miles from that you'll see the size of what it was that I saw. It was metal. It was a machine. It was intelligently guided. And I wasn't the only one who saw it. I saw it, the officer of the deck (Ensign Ball) saw it, the starboard lookout (who we called Gerónimo) saw it. The captain was called to the bridge and he saw it along with the chief quartermaster who came with him (Chief Quintero) also saw it and he took photographs with a 35mm camera. I am not going to go into all of the details here, because there's a lot of other stuff that I want to talk to you about. But we were told by the captain that it was classified, and that we were not to discuss it, not even amongst ourselves. Which I thought was incredible for him to tell us that. (sarcastically) It's like we couldn't trust each other, who were ship mates, and depended on each other for our lives. When we reached Pearl Harbor, we were debriefed by a member of the Office of Naval Intelligence who briefly made us feel like we were about this high [shows size with fingers], until we told him what he wanted to hear. And what he wanted to hear was that we didn't see anything. I said, "I didn't see anything, and I don't know what you're talking about". He then told me that I had a brilliant future with the Navy [Audience laughs]. He then made me sign a security oath saying that I would never talk about what it was that I didn't see, for the rest of my life. And that's the paradox of the whole thing. If I didn't see it, then why did I have to sign the oath?

NAVAL INTELLIGENCE CAREER

I was then trained in naval security and intelligence and, after being trained I did a stint in Vietnam. Where I found out that UFO involvement in the Vietnam war was extensive. And the term used to designate, or talk about UFOs in dispatches, messages and in the Vietnam War history literature was "enemy helicopters". Which we know that the enemy did not have helicopters, and never used helicopters against us. After Vietnam, I was attached to the Commander in Chief of the United States Pacific Fleet and specifically as a member of his intelligence briefing team. While I was on the staff with the Commander in Chief of the United States Pacific Fleet, documents passed through my hands which were top secret messages. Message traffic between the com-

mander and units out in the Pacific and Indian Ocean which included our embassies, and naval stations. I saw a document called "Project Grudge", and I saw another document entitled "Operation Majority", or I should say, set of documents. I participated in briefings to brief high level, high ranking naval officers, members of the federal government, and members of the state government, concerning this material when certain things happened that required that they be briefed on this subject matter. It was not an everyday occurrence. What I learned is the following. UFOs are real: That they are alien. By alien I don't mean from Mexico. [Audience laughs]. The documentation specifically stated that they were extra-terrestrial entities. One particular species was called EBE (pronounced ee-bee), or Extra-terrestrial Biological Entity. Later the designation was changed to A.L.F., which was Alien Life Form. I didn't get this off T.V. because "Ali" followed me talking about this. A lot of what you see on T.V. is the government's way of indicating to you, and at the same time making sure that you don't believe those of us that talk about this stuff. Now that is really important, because if that is true, then it's the most significant, far reaching event that's ever occurred in the history of mankind on this earth ever. No other event in history would overshadow that fact, if indeed it is a fact. Now so that you'll understand a little bit more who I am and why you need to listen to what I have to say. I could have retired at 20 years, but after I learned what I learned, and a lot more, that I'm not talking about and won't talk about, I could no longer justify to myself staying in the navy and making it my career. I couldn't justify staying in any military service, or in any position within the government. I couldn't make it a career after knowing the truth of what is really happening, if it's the truth. So I took an honorable discharge with only five years to go to retire. And I'm not crazy. But no sane person does that unless they have a good reason. Because I could have sat back with a nice sum of Uncle Sam's money, your tax money, for the rest of my life. I did it because I couldn't live with what I knew. I couldn't be a participant in that.

AFTER MILITARY DISCHARGE

I went to college, and earned a degree in photography. I was the chief instructor at the Costal School of Deep Sea Diving in Oakland, CA. I was the head of the Mixed-Gas Deep Saturation Diving department of the College of Oceanering. Which is the premiere civilian and commercial deep sea diving school in the world. It is the best. They don't hire flakes to be the head of the department where you teach men and women how to survive under the water. I was the director of admissions for Adelphi Business College in Anaheim, CA. I was executive director of the Adelphi Business College in Van Nuys, Ca. I was the executive director of Pacific Coast Technical Institute in Anaheim, Ca, and I was the executive director of the National Technical College in North Hollywood, Ca. And I was the National Marketing Coordinator, for United Educational Software. So, what you have up here talking to you is not a genius, and I'm not a hero, and I'm not the best citizen in this country. But what I want you to understand is that I'm not a flake. And I want you to understand that I have credibility, and I contribute to the communities that I have lived in. By and large my job and my profession has been education.

DOCUMENTS RECENTLY SEEN AGAIN

The information that I saw in these documents, let me go over it real quickly, was just recently given to me again to look at. Now, that means that great pains were taken to allow me to see some of the same documentation again. I was very pleased to see that my memory has been very good over the 17 years. I saw that I had made very few mistakes, but I had made a few. I am going to tell you what those were today. I'm going to tell you what the documents said, recently that I just saw, that they confirmed everything that I had seen before. Now, so you know that I'm not making this up, the whole thing was arranged out of my hands. It was arranged in a manner that I did not know who the couriers were that were picking up the documents, and delivering them to me or taking them back to their point of origin. This was done so that it could not be stopped. It was done so that nobody could accuse me of forging those documents or having a hand in it whatsoever. The gentleman who arranged the entire courier system in the delivery of those documents to me is sitting on the front row. Richard Murray, would you please stand up.

MAJESTY TWELVE

The documents stated that President Truman had started an initial group under NSC-10, and this group is known as MAJESTY TWELVE, not MAJESTIC. Twelve is spelled out, not the number 12. That Pres. Truman was in control of this group completely. It stated that under NSC-10/2, that a study group was formed, with Dr. Vandevor Bush as the head of the study group. The other members were not named. But Dr. Bush was not the head of MAJESTY TWELVE [but that Bush was only the head of the study group]. It stated that MAJESTY TWELVE was in complete control and that James Forrestal was the man in control of the crashed craft recoveries, and was the man designated to be in charge of recovery of the craft that crashed in New Mexico starting in 1947, and until 1949 when he was asked to resign by President Truman. It stated that James Forrestal was an abductee. It stated that he wanted to tell people about what was happening and that is why he was asked to resign. It also stated that he was murdered by agents of the CIA at Bethesda Naval Hospital, and that they threw him out the window to shut him up. And he was the FIRST person to get killed to keep this a secret. It stated that publicly the study group and MAJESTY TWELVE combined together were known as the Committee on the Clear and Present Danger. And it stated that just before Eisenhower took office, that this committee disbanded and was no more. It stated that Eisenhower did not like the way that Truman had set up MAJESTY TWELVE and so he reorganized it.

JASON SOCIETY

Eisenhower extended it from 12 members to 18 members. He took 6 from the government, 6 from the executive committee on the Council of Foreign Relations (CFR), and 6 from the executive committee of a secret society of scholars that had been formed during the Manhattan Project known as the "Jason Scholars", or the "Jason Society". There were 54 members of the Jason Society at that time. And Eisenhower commissioned the entire society to do an on going study to capture the technology. To find out by examining facts,

evidence, truth, lies, what was the truth of the alien situation, or as it is worded in the documents, the alien question.

OPERATION MAJORITY

It stated that Eisenhower made a rule that in order for MAJESTY TWELVE to pass any issue whatsoever, that they had to have a majority of 12 votes in order to carry an order. He put an operation into place to contain all the projects under this and to keep it a secret and the name of that op-

era -



tion was called "OPERATION MAJORITY", because it was to carry out the orders of the majority vote. And that MAJESTY TWELVE was called for security reasons MAJORITY TWELVE to prevent access to top secret information contained under its umbrella. If you know anything about TOP SECRET classified information, that it is compartmentalized. And that you have to know the proword to be able to access the information. The proword to get in anything contained within OPERATION MAJORITY was MAJESTY TWELVE. To get anything inside OPERATION MAJORITY, once you access that, then you have to use the proword OPERATION MAJORITY. To get at PROJECT SNOWBIRD for instance, you would have to know the proword REDLIGHT. Which is the project that it was protecting.

COVERT OPERATIONS

Now this is all well and good. Those documents showed me a lot of other things too. They told me that the Illuminati was real. They told me that MAJESTY TWELVE had totally corrupted the government and is in complete control of the executive branch of the government. And by political appointment, most of the judicial branch also. That they didn't feel that they could tell the public about what was going on. And that if they couldn't tell the public then they couldn't tell the congress. If they couldn't tell congress then they couldn't get funding legally from congress. And in the beginning, they used money from shaving it off of the military budgets and from the CIA confidential non-appropriated funds. It also stated that, that wasn't enough money, and that they began importing drugs into this country to sell to the American people to support their black projects and their secret government. Now that's pretty hard to swallow, isn't it? It was pretty hard for me to swallow when I saw it. I couldn't believe it. It was like someone was choking me to death. I couldn't breathe for a few minutes. These were the

people that I was working for. I was raised a military brat. I believed in this country. I was ready to go out and fight and die for this country. And did go off to Vietnam. I didn't die, thank God. But I was ready to if the need arose. Otherwise I wouldn't have gone. I was raised on John Wayne movies and Sergeant Rock comic books. And I'll bet you \$500 that it was harder for me to swallow than it's going to be for you. But it's real. I began investigating over the last 17 years, and I found out that every legitimate study into the source of drugs brought into this country have ended right at the doorstep of the CIA. Just recently in your own city (San Diego), in the "Reader", was an article titled, "I Ran Drugs for Uncle Sam". I don't know how many of you got it. If you didn't, then I would call the Reader if I were you and get a copy of it. Because about six full pages of names, dates, landing fields, names, maps, everything about it. The date of the article was April 5, 1990. [The Reader (619-231-3000) states that they do not distribute past issues, but that the central public library (619-236-5800) has it on microfilm and will send it to you. Enclose a SASE, and write a letter to the library stating the name of the publication, the date, and the name of the article. And address it to: San Diego Public Library, Attention: California Room, 820 E Street, San Diego, CA 92101. And they will send the article to you. If there is any charge, then they will send a bill along with the article.]

WHY / HOW KENNEDY WAS ASSASSINATED

I also saw in those documents that President John F. Kennedy was murdered because he ordered the control group [of MAJESTY TWELVE] to stop the importation and sale of drugs. He also ordered them to implement a plan, in the following year, to disclose the presence of the extra terrestrials to the American people. And that he was murdered in Dallas. And that after all of the long shots these supposedly expert marksmen missed. That the backup man, William Greer, the driver of the car, a Secret Service agent is the one who administered the "coup de grace", [or stroke of mercy], that shot Kennedy in the head. The document stated that he used an assassination pistol built especially for close range assassination. It was electrically operated, gas powered, that fired an exploding pellet which injected toxic shell fish poison, which is the most poisonous substance known on earth today, directly into the brain. It stated that Kennedy's brain was removed. And I said this long before David Lifton, or anybody else came out publicly and said anything about any of this. I said that the body was taken out of the casket, put down into the baggage compartment on the plane. That it was taken out to a Marine helicopter through the galley door on the opposite side of the plane from the T.V. cameras. That it was flown away and arrived at Bethesda Naval Hospital a full 30 minutes before the casket that left Dallas arrived with Jacqueline Kennedy and everyone else. I stated this long ago. So what you are seeing on "Hard Copy" and everywhere else is not new and they didn't just "come up" with it. And I stated that his brain had been removed. The reason his brain had been removed was to prevent the autopsy from showing the particles of the pellet that would have still been in the brain, and from finding the shellfish poison. Which would have proved beyond a shadow of a doubt that

Satanic Movement

also found out that there is military intelligence involved in the satanic movement. How did I find that out? With my intelligence contacts and my friends, I was able to get the entire G-2 intelligence file of a man named Lt. Col. Michael Aquino. Who is the head of the Temple of Set in San Francisco. He is a G-2 intelligence officer of the U.S. Army, who specializes in psychological operations. And I have it here on official government letters signed by military officers on their letterhead. The whole story, right out of his intelligence file. His other top two lieutenants are in the Temple of Set. The first one is named Dennis Mann. Who is also a captain in the U.S. Army. Who is attached to the 306th Psychological Operations Battalion in Fort McArthur, San Pedro, California. His other top lieutenant, Willie Browning, is also a captain of the U.S. Army. The address is unknown. This officer is assigned to Fort Hood, Texas. Browning is in G-2, which means intelligence. WHAT'S GOING ON?

FINAL PIECES FOR ONE WORLD GOVERNMENT ARE ALMOST IN PLACE

**Anti
Drug
Abuse
Act of
1988**

I found out about a public bill that was getting introduced in Congress call HR-5210. And I tried to get a copy of it from congressmen, and they said that they had never heard of it. That there was no such thing. Well, we finally got a hold of it and I did an analysis of it. And I have it right here. This came straight from the government and it was hard to get. Once I got on radio talk shows, and started telling the American people what was in this bill, they withdrew it from print. And now you can't get any copies of it. They withdrew it with the excuse that there was a printing error, and they're not going to print it any more. And if you call most congressmen, they'll tell you that there's no such thing. Now let me read you some of the things that are in HR-5210. I did an analysis. We have the analysis available. This bill was introduced during the 100th Congress as HR-5210. It was passed by congress September 1988, and was signed by the president November 18, 1988 and is now Public Law 100-690. It is already law. It's called the "Anti Drug Abuse Act of 1988". You'll find it in most college and city libraries in the "U.S. Code Congressional and Administrative News, Volume 3 1988". You can ask your library, they know how to

and these things for you. You can find out who voted for it in the "Congressional Quarterly Almanac Volume XLIV 1988". This law gives them the right to break down your door without a search warrant. They have thrown the fourth amendment to the Constitution, one of the Bill of Rights, right out the window. All they need is for somebody to tell them that you have dope in your house. Or, all they have to do is say that somebody told them that you have dope in your house. They can break down your door. Can search your house, your children, everything. And if they find one marijuana seed, they now own your home, your bank account, your children, everything. And they can auction it off without a court order, without your permission at anytime after that. They can fine you \$10,000 without a court order. And if you don't ask for a hearing, you don't get a trial. It says it right in the law. Now, one thing that you had better understand, if you don't understand anything else when you leave here is this. I don't care if there are aliens or not. I don't care if there's a one world government or not. What I am concerned about is the constitution. Because the constitution is the United States of America. The USA is not "us". We are not the ones that give each other these freedoms that we have.

It was given to us by our forefathers. It was enshrined in the Constitution. It was made law. When you take that document and shred it, you are destroying this nation completely. It won't exist anymore. No matter what you call it. No matter what flag that flies. You can fool yourselves all you want to. If you destroy that document, or change it in any way, then this country is dead, gone, buried forever. And they are doing it right now. And we're accepting it through ignorance. Through our own abdication of our responsibility as citizens of this country. So it's not all their fault. We shoulder

You try to blame ourselves. Because we don't give a shit. And that's the truth. You see that we have had these [freedoms] so long that we take them for granted. We don't believe that anyone would ever take them away from us. The constitution of the United States of America is the only thing in the entire world that has ever given any peoples in the entire world the freedoms and the opportunities that we enjoy every day and we take them for granted. And in the history of the world, no one has ever had anything, that somebody else didn't try to take it away from them, ever. And that is what is happening now. And that is just one of the things in this legislation. Congress

has asked for a study on the relationship between mental illness and substance abuse. That sounds innocent, doesn't it? Until you find out that congress has already recommend changes from this study for involuntary commitment for mental illness. Which echoes the Russian model. And even though that doesn't sound so bad, even though is, until you read that this law mandates that military establishments be used as mental treatment centers. Congress has asked for an evaluation of the appropriateness of administering health service programs in conjunction with biomedical and behavioral research. In other words **MIND CONTROL**. The congress ordered by this act that the Attorney General shall study the feasibility of prosecuting Federal drug related offenses in a manner alternative or supplemental to the current criminal justice system. That means **WITHOUT A TRIAL BY JURY**. And they use fancy words in here. And it's thick, it's hard to read, it's 366 pages. And it's in legal language. The act mandates (and I have been saying this for years) the establishment of a 'World Currency Control' system. Not the U.S. currency control system, the **WORLD** currency control system. What gives the U.S. a right to mandate, by a law passed in congress, what the rest of the world is going to do with their currency? This would be an international data base to analyze currency transactions filed by 'member' countries in order to monitor large dollar transfers to encourage 'teamwork'. Which is the first step toward the one world economic system. Prohibit non-cooperative foreign countries from participating, which would mean, that that's the end of them economically. The act gives the Secretary of the Treasury power to require ANY transaction records from ANY domestic financial institution even those not part of the Bank-Savings & Loan system, as well as information on ALL of the persons involved. You didn't know that did you. They set up a provision so that the Writ of Habeas Corpus, one of our basic rights

given to us by the constitution, is going to be changed, and eventually done away with. Habeas Corpus is for those who don't know what it means, and it's probably a lot of you. That is what keeps the judges from putting you in jail for nothing, just because somebody wants to put you away. Because they don't like what you're saying or what you look like or what race you are, or what religion you belong to. They have to prove to the judge that is issues the warrant to arraign you, that there is evidence on your crime, that you committed it, whether you are white, or green, or black, or Indian, or democratic.

[illegible][illegible]

or communist or a hippie or whatever. Do away with Habeas Corpus and they can put you away forever on any pretext that they want. The bill says it requires businesses to report cash transactions of \$10,000 or more, and since the law has been passed, they lowered it to \$3,000. It requires the establishment of a requirement to record and verify the ID of a purchaser of a money order or other financial instrument of \$3,000 or more. The act forms a study to be made whether to withdraw \$100 and \$50 bills from circulation. If they do that, then it will propel us literally into a cashless society. And here's the biggie. \$23 million has been allocated for a machine readable identity document program. The excuse used, is to be able to identify known criminals who attempt to cross borders. The type of border is not named in the law, which is required in the legislation. And could be the border of your city, county or state. Now, how are they going to get the criminals to participate? How are they going to make them carry machine readable identity documents? They can't. They will just throw it away. The law enforcement doesn't know if they are a criminal or not, and they don't know if they are suppose to be carrying it. And so the whole thing is useless. They way that they are going to do it, it to require every single citizen from birth to death to carry it. If you're a Christian, then that has tremendous implications. It requires aircraft to carry operating transponders so that they can be tracked. Including intercepting those aircraft not in proper flight corridors. The act requires a study to be made on requiring on-board monitoring devices on commercial motor vehicles to record speed, driving time, and other information. And on, and on, and on.

The Federal Emergency Management Agency (FEMA)

Now we have from congress another bill. But first, let me tell you about FEMA, the Federal Emergency Management Agency. FEMA was set up by the secret government to be able to allow them to suspend the constitution and declare martial law, and take over federal state and local government. FEMA was organized by executive order, not by congress. It empowers this organization to literally take over everything by these executive orders. Executive order number 11051 details responsibilities of the office, and gives authorization to put all other executive orders into effect at times of increased national, international tensions or economic crisis, or any national emergency. Executive order number 10995 provides for a takeover of all

communications. Number 10997 to takeover all electric power, petroleum, gas, fuels and minerals. Number 10998 to take over all food resources and farms. Number 10999 to take over all modes of transportation and the control of highways, sea-ports, etcetera. Number 11000 provides for mobilization of all civilians into "work brigades" under government supervision. Sounds nice, huh? We're all going to summer camp. Number 11001 provides for government take over of all health, education and welfare funding. Number 11002, the postmaster general to operate a national registration of all persons. By the way, the Public Law 100-69 (HR 5210) also authorizes the post office employees and forest rangers to issue warrants, make arrests and carry firearms.

National Drug and Crime Emergency Act

And to help them do that, there is a law in front of congress at this moment called HR 4079. Now remember that it is the government bringing the drugs into this country and selling them to us. And that they have reasons for doing that. [Quoting from HR 4079] Be it enacted by the Senate and House of Representatives of the United States of America in Congress assembled. [Bill] This act is the National Drug and Crime Emergency Act, and would in fact declare a national emergency. And that is all that FEMA needs to be instituted. Now, they made sure that you are not to understand what is happening here, because you don't know about FEMA. You don't know about the executive order. What you are going to be concerned about here, is that it has provisions to SUSPEND THE FOURTH AMENDMENT AND THE EIGHTH AMENDMENT. And that is what people are going to argue about, is about the constitutional issue. And they are going to compromise, and pass the bill and declare a national emergency. AND NOBODY IS GOING TO REALIZE WHAT HAPPENED! And that is exactly what they want to happen.

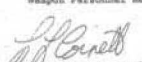




CONCLUSION

Now, I told you what I saw in the Top Secret documents. I told you where my research has led me. I have told you what I think is going on. I have showed you what I know is going on. I have told you "don't believe what I am telling you". I don't want anybody going out of here believing what I told you until you go verify it for yourself. Because that's the way to function as a legitimate, intelligent, responsible American citizen. You must do this. Go research what I have told you. Find your own truth, and then act upon it. And I hope to God that you can prove me wrong. If you can, call me and tell me. I hope that I accomplished what I came here to do. And I didn't come here to excite you about chasing lights around in the sky. What I came here to do, was to tell you that either: Aliens are real. And that the secret government that was set up to control that secret has actually taken over the government. OR Aliens are not real. And I was shown information, and others have been shown information to make us all believe that there is a threat from outer space to help usher in this one world government.

OPERATION MAJORITY FINAL RELEASE

THERE WILL BE NO CORRECTIONS TO THIS FILE C - COPYRIGHT 1989 BY MILTON WILLIAM COOPER - ALL RIGHTS RESERVED. YOU HAVE MY PERMISSION TO QUOTE FROM THIS INFORMATION IN PRESS RELEASES, PERIODICALS, AND SPEECHES. INCLUSION IN ANY OTHER MEDIA REQUIRES MY EXPRESS WRITTEN PERMISSION.

This file contains the absolute true information regarding the alien presence on earth and the US Governments involvement with the aliens. This file contains only the information as I saw it and only my information. It does not contain any information from any other source.

ADMINISTRATIVE SERVICES	
Flag Administration Unit, CINCWACFLT, Naval Air Station, Hawaii	
6 DEC 72:	"I have been briefed on, and understand, the spirit and intent of BUPERS Instruction 5510.11B, Subj: Nuclear Weapon Personnel Reliability Program."
  WITHHELD: J. J. CONNELLY, WACN, USN Asst Pers Off	
6 DEC 72:	"Reliability screening accomplished in accordance with BUPERS Instruction 5510.11B. Results: Satisfactory."
 J. J. CONNELLY, WACN, USN Asst Pers Off	
19 JAN 73:	Paid FOURTH installment of VNA in the amount of \$2222.73 this date.
 J. J. CONNELLY, WACN, USN Asst Pers Off	
LET ORISKANY (CVA-34)	
14 MAR 73:	SEA TOUR COMMENCED MAY 66.
 J. J. CONNELLY, WACN, USN Pers Off BY SEA C. O.	
COOPER, MILTON WILLIAM 447-64-4234	

It was necessary for me to issue the information previous to this release in a manner which would deceive the Government until someone was able to independently confirm my identity, my employment, my service record, my intelligence background, the identity of the person to which I gave the information to in 1972, his acknowledgment of the information and when it was given to him, that the information is correct, that I have not seen him since 1974, and that I have not communicated with him in any form since 1976. This was necessary because this file is my death warrant if MJ-12 continues to operate in a manner consistent with its history.

All in the last paragraph has been independently verified by 2 different people who have no connection with each other. I will only list one for obvious reasons.

Tony Pelham, Journalist
Las Vegas Bullet, (Newspaper)
300 West Boston
Las Vegas, Nevada 89102

The original information that I first released was not much different than what you will find here. Only some names were different and just enough (I hoped) to convince MJ-12 and MAJI that I was not a threat long enough to have independent verification of the facts before I risked death. I wish to make it absolutely clear that I do not consider myself a hero. I believe that most of you would do the same thing if you knew the truth. I gave an oath that I would uphold and protect the Constitution of the United States of America and I take that oath very seriously. I am doing no more now than I did when I fought in Vietnam. I am doing my duty.

Please make copies of this file and send it to your Congressman, your Senator, the Attorney General of the United States, and to the Supreme Court. Send it also to everyone you know. Attach copies of the Bill English file and John Lears file. Send anything else you may have which tends to support the information.

I Milton William Cooper, 1311 S. Highland #205, Fullerton, California, 92632, (714) 680-9537 [this address is no longer valid-- see elsewhere for address, info, etc. -Thom], do solemnly swear that the information contained in this file is true and correct to the best of my knowledge. I swear that I saw this information in 1972 in the performance of my duties as a member of the Intelligence Briefing Team of the Commander in Chief of the Pacific Fleet as a Petty Officer in the US Navy. I swear that I underwent hypnotic regression in order to make the information as accurate as possible. I swear that I can and will take a lie detector test or any other test of any reputable persons choosing in order to confirm this information. I swear that I can and will undergo hypnotic regression conducted by any reputable and qualified Doctor of any reputable persons choosing in order to confirm this information. I will not, however submit to any test or hypnosis by anyone who is now or has ever been connected with the Government in any capacity for obvious reasons.

The following is brief listing of everything that I personally saw and know from 1972 and does not contain any input from any other source whatsoever.

MAJESTY was listed as the code word for the President of the United States for communications concerning this information. OPERATION MAJORITY is the name of the operation responsible for every aspect, project, and consequence of alien presence on earth.





GRUDGE Contains 16 volumes of documented information collected from the beginning of the United States investigation of Unidentified Flying Objects (UFO's) and Identified Alien Crafts (IAC). The project was funded by CIA confidential funds (non-appropriated) and money from the illicit drug trade. Participation in the illegal drug trade was justified in that it would identify and eliminate the weak elements of our society. The purpose of project GRUDGE was to collect all scientific, technological, medical and intelligence information from UFO/IAC sightings and contacts with alien life forms. This orderly file of collected information has been used to advance the United States Space Program.

MJ-12 is the name of the secret control group. President Eisenhower commissioned a secret society known as THE JASON SOCIETY (JASON SCHOLARS) to sift through all the facts, evidence, technology, lies and deception and find the truth of the alien question. The society was made up of 32 of the most prominent men in the country in 1972 and the top 12 members were designated MJ-12. MJ-12 has total control of everything. They are designated by the code J-1, J-2, J-3, etc all the way through the members of the Jason Society. The director of the CIA was appointed J-1 and is the Director of MJ-12. MJ-12 is responsible only to the President. MJ-12 runs most of the worlds illegal drug trade. The cost of funding the alien connected projects is higher than anything you can imagine. MJ-12 assassinated President Kennedy when he informed them that he was going to tell the public all the facts of the alien presence. He was killed by the Secret Service agent driving his car and it is plainly visible in the film held from public view. A secret meeting place was constructed for MJ-12 in MARYLAND and it was described as only accessible by air. It contains full living, recreational, and other facilities for MJ-12 and the JASON SOCIETY. It is code named "THE COUNTRY CLUB". Only those with TOP SECRET/MAJIC clearance are allowed to go there.

MAJI is the MAJORITY AGENCY FOR JOINT INTELLIGENCE. All information, disinformation, and intelligence is gathered and evaluated by this agency. This agency is responsible for all disinformation and operates in conjunction with the CIA, NSA, and the Defense Intelligence Agency. This is a very powerful organization and all alien projects are under its control. MAJI is responsible only to MJ-12.

SIGMA is the project which first established communications with the aliens and is still responsible for communications.

PLATO is the project responsible for Diplomatic relations with the aliens. This project secured a

ADMINISTRATIVE REMARKS		No. for Report: Submit Name	
FLAG ADMINISTRATIVE UNIT, CIRCULARITY, PEARL HARBOR, HAWAII			
12MAR71: On unauthorized absence from 0500 this date. Intentions unknown.			
 J.E. CONNETT, PFC, USN BY DIR OF THE C.O.			
12MAR71: Surrendered on board this command at 0500, 12MAR71. Unauthorized absence from PFC CIRCULARITY, since 0500, 12MAR71, for a period of about 12 hours.			
 J.E. CONNETT, PFC, USN BY DIR OF THE C.O.			
29 MAR 71: COMMANDING OFFICER'S NON JUDICIAL PUNISHMENT			
DATE OF OFFENSE:		12 MAR 71	
NATURE OF OFFENSE:		Violation of UCMJ Article 86. Unauthorized absence from 0500 12 MAR 71 to 0500 20/MAR 71.	
DATE OF CAPTAIN'S NAME:		29 MAR 71	
NON JUDICIAL PUNISHMENT AWARDED:		Reduction to the next inferior pay grade, suspended for 60 months.	
 J.E. CONNETT, PFC, USN BY DIR OF THE C.O.			
18 MAR 71: A U.S. in military behavior was indicated on CONNETT's performance evaluation for the period of 17 MAR 70 to 18 MAR 71 due to lack of sleeping commands and regulations were enforcement of requirements set forth by his superiors, and absencing himself for 18 days from his place of duty for which disciplinary action was warranted.			
 J.E. CONNETT, PFC, USN BY DIR OF THE C.O.			
Name (Last, First, Middle)		SEARCHED INDEXED	
COOPER Milton William		MAR 31 42 1971	
Classification (If any) (1-10)		1-10	

formal treaty (illegal under the Constitution) with the aliens. The terms were that the aliens would give us technology. In return we agreed to keep their presence on earth a secret, not to interfere in any way with their actions, and to allow them to abduct humans and animals. The aliens agreed to furnish MJ-12 with a list of abductees on a periodic basis.

MAJIC is the security classification and clearance of all alien connected material, projects, and information. MAJIC means MAJ controlled.

AQUARIUS is a project which compiled the history of alien presence and their interaction with Homo Sapiens upon this planet for the last 25,000 years and culminating with the Basque people who live in the mountainous country on the border of France and Spain and the Syrians.

GARNET is the project responsible for control of all information and documents regarding this subject and accountability of the information and documents.

PLUTO is a project to evaluate all UFO/IAC information pertaining to space technology.

POUNCE is the project formed to recover all downed/crashed craft and aliens.

REDLIGHT is the project to test fly recovered alien craft. It is conducted at AREA 51 (DREAMLAND) in Nevada. It was aided when the aliens gave us craft and helped us fly them. The initial project was somewhat successful in that we flew a recovered craft but it blew up in the air and the pilots were killed. The project was suspended at that time until the aliens agreed to help us.

SNOWBIRD was established as a cover for project REDLIGHT. Several flying saucer type craft were built using conventional technology. They were unveiled to the press and flown in front of the press. The purpose was to explain accidental sightings or disclosure of REDLIGHT as having been the SNOWBIRD craft.

LUNA is the alien base on the far side of the Moon. It was seen and filmed by the Apollo Astronauts. A base, a mining operation using very large machines, and the very large alien craft described in sighting reports as MOTHER SHIPS exist there.

NRO is the National Recon Organization based at Fort Carson, Colorado. It is responsible for security for all alien or alien craft connected projects.

DELTA is the designation for the specific arm of the NRO which is especially trained and tasked with security of these projects.

JOSHUA is a project to develop a low frequency pulsed sound generating weapon. It was said that this weapon would be effective against the alien craft and beam weapons.

EXCALIBUR is a weapon to destroy the alien underground bases. It is to be a missile capable of penetrating 1000 meters of Tufa/hard packed soil such as that found

in New Mexico with no operational damage. Missile apogee not to exceed 30,000 feet AGL and impact must not deviate in excess of 50 meters from designated target. The device will carry a 1 megaton nuclear warhead.

even under hypnosis which alien belongs to which star.

EBE is the name or designation given to the live alien captured at the 1949 Roswell crash. He died in captivity.

KRLL OR KRLLL OR CRLL OR CRLLL pronounced Crill or Krill was the hostage left with us at the first Holloman landing as a pledge that the aliens would carry out their part of the basic agreement reached during that meeting. KRLL gave us the foundation of the yellow book which was completed by the guests at a later date. KRLL became sick and was nursed by Dr. G. Mendoza who became the expert on alien biology and medicine. KRLL later died. His information was disseminated under the pseudonym O.H. Cril or Crill.

GUESTS were aliens exchanged for humans who gave us the balance of the yellow book. At the time I saw the information there were only 3 left alive. They were called (ALF's) Alien Life Forms.

RELIGION The aliens claim to have created Homo Sapiens through hybridization. The papers said that RH- blood was proof of this. They further claimed to have created all of our major religions. They showed a hologram of the crucifixion of Christ which the Government filmed. They claim that Jesus was created by them.

ALIEN BASES exist in the four corners area of Utah, Colorado, New Mexico, and Nevada. Six bases were described in the 1972 papers, all on indian reservations and all in the four corners area. The base near Dulce was one of them.

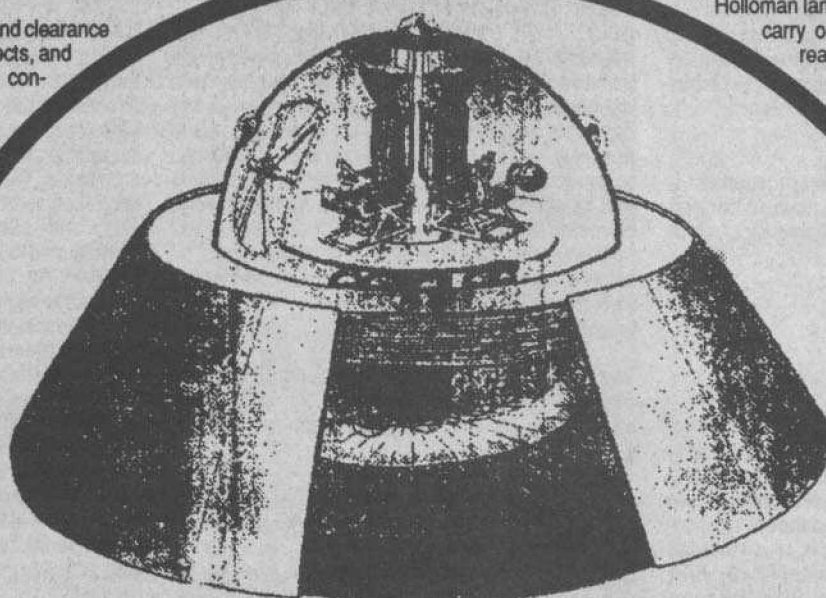
MURDER The documents stated that many military and government personnel had been terminated (murdered without due process of law) when they had attempted to reveal the secret.

CRAFT RECOVERYS The documents stated that many craft had been recovered. The early ones from Roswell, Aztec, Roswell again, Texas, Mexico, and other places.

GENERAL DOOLITTLE made a prediction that one day we would have to reckon with the aliens and the document stated that it appeared that General Doolittle was correct.

ABDUCTIONS were occurring long before 1972. The document stated that humans and animals were being abducted and or mutilated. Many vanished without a trace. They were taking sperm and ova samples, tissue, performed surgical operations, implanted a spherical device 40 to 80 microns in size near the optic nerve in the brain and all attempts to remove it resulted in the death of the patient. The document estimated that 1 in every 40 people had been implanted. This implant was said to give the aliens total control of that human.

CONTINGENCY PLAN SHOULD THE INFORMATION BECOME PUBLIC OR SHOULD THE ALIENS AT-



"ALIEN REPRODUCTION VEHICLE"

DRAWING BY

Built by Northrop, McDonald Douglas, and General Electric
Stored at Norton AFB and Edwards AFB
Files out of Area #51

ALIENS, there were 4 types of aliens mentioned in the papers. A LARGE NOSED GREY with whom we have the treaty, the GREY reported in abductee cases that works for the



LARGE NOSED GREY, a blond human like type described as the NORDIC, a red haired human like type called the ORANGE. The home of the aliens were described as being a star in the Constellation of Orion, Barnards star, and Zeta Reticuli 1&2. I cannot remember

TEMPT TAKEOVER.

This plan called for a public announcement that a terrorist group had entered the United States with an Atomic weapon. It would be announced that the terrorists planned to detonate the weapon in a major city. Martial Law would be declared and all persons with implants would be rounded up along with all dissidents and would be placed into concentration camps. The press, radio, and TV would be nationalized and controlled. Anyone attempting to resist would be arrested or killed.

CONTINGENCY PLAN TO CONTAIN OR DELAY RELEASE OF INFORMATION

This plan called for the use of MAJESTIC TWELVE as a disinformation ploy to delay and confuse the release of information should anyone get close to the truth. It was selected because of the similarity of spelling and the similarity to MJ-12. It was designed to confuse memory and to result in a fruitless search for material which did not exist.

SOURCE OF MATERIAL CONTAINED IN THE DOCUMENTS WHICH I SAW

The source of the material was an ONI counter intelligence operation against MJ-12 in order for the Navy to find out the truth of what was really going on. The Navy (at that time or at least the Navy that I worked for) were not participants in any of this. The different services and the government conduct this type of operation against each other all the time. The result of this operation was that the Navy cut themselves in for a piece of the action (technology) and control of some projects.

As you can see this file is only a little different from my previous file. Only some names were scrambled previously to confuse the government long enough for someone to verify that what I have said is the truth. I have added information in this file that puts my life in absolute danger. I have sent a copy of this file to people all over the country and will continue to do so. Please get this file into as many hands as you can and maybe that will protect me but I doubt it.

HISTORY WILL BE THE JUDGE OF ME AND THIS INFORMATION AND I HAVE NO FEAR OF THAT JUDGEMENT. I SWEAR THAT THIS INFORMATION IS TRUE AND CORRECT TO THE BEST OF MY KNOWLEDGE.

I wish to thank all those people who have aided me in reaching this point and for their patience and understanding. I owe you all more than I can ever repay.

Finally, it does not matter who is right and who is wrong or if a project name is in the wrong place. It does not matter who is working for who or what is really what. It should be obvious by now that something sinister and terribly wrong is going on involving the government and the UFO phenomenon. We must all band together and expose it now. I have done my part in the best manner that I could. I can add nothing else except my testimony in Congress or a court of law that what I saw and have written in this file is true and that I saw it.

Everything in my previous file that does not conflict with this file is true and correct to the best of my knowledge and some of it is from sources and research. You may combine the files to get the entire picture. Throw out only that information which conflicts with that contained in this file.

There will be no further additions or corrections to this information either now or in the future. My file is complete and stands to be judged by history. Sometime in the future the exact papers that I saw will surface and you will all see this exact information contained within them. -----Bill Cooper

The following is a recent outgoing message on Bill's voice mail box:

"Hello. This is Bill Cooper. On March 11, 1992, Mr. Major Owens, Representative, Democrat, New York, introduced the following joint resolution, which was referred to the Committee of the Judiciary. Joint resolution proposing an amendment to the Constitution of the United States REPEALING the 2nd Amendment to the Constitution. Resolved by the Senate and House of Representatives of the United States of America, in Congress assembled. Two-thirds of each house, concurring therein, that the following article is proposed as an amendment to the Constitution of the United States, which shall be valid for all intents and purposes as part of the Constitution when ratified by the legislatures of three-fourths of the several states within seven years after the date of submission for ratification. Article, quote: 'The 2nd Article of Amendment to the Constitution of the United States is repealed.' Mr. Owens is one of the major, major offenders in the "rubber check scandal," which recently occurred in Congress. He also does NOT know the Constitution AT ALL. He is a traitor. He has variously referred to the 2nd Article and Amendment, the right to keep and bear arms as the FIFTH Amendment, and at other times as the SEVENTH Amendment. you MUST send your telegrams. You must start a campaign. You must spread the word, far and wide, and you must label him, both vocally and in writing as a traitor. You MUST do this to preserve your liberties. Remember, no people who have ever been disarmed have ever— EVER, in history, remained free. For more information call Stan Barrington at 602-567-6109. For those of you who have been helping me in this fight— God bless you. For the rest of you, God have mercy upon your souls. You're going to get what you deserve. You're going to be SLAVES in the New World Order."

Contact Address:

**William Cooper
P.O. Box 3299**

Camp Verde, AZ 86322

(310) 281-8222 HOTLINE

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Next issue: THE INTERVIEW (and more) begins! Stay tuned!

Note: Flipside Fanzine is not responsible for the opinions represented herein. Opinions expressed are not necessarily those of the individual staff members of Flipside Fanzine. (This does not mean we don't think that something is up!

We just haven't finished OUR OWN research yet!!!) But like Bill says, don't believe him. And don't believe us! Go find out for yourself-- it's easy enough!

-Al, Thom, Liz, Johnny

COOKING WITH THE

GREETINGS! How the hell have you been? Really? Well don't worry, it'll get better, I promise.

First off, let's read the dreaded DISCLAIMER out of the way: I, the Jolly Roger, nor Flipside Fanzine, nor any other person, place or thing connected at all, and I mean this, AT ALL with anyone or anything, including Al's dog, PLATO is responsible for your actually acting upon the information or ideas presented in this article. THIS IS FOR INFORMATIONAL PURPOSES ONLY, i.e. ENTERTAINMENT, so you right-wing asexual cretinous butt-blisters who may be reading this, find another crusade. I stand by the First Amendment of the Constitution of the United States of America, so fuck you!

Ahem. Ok, now I cannot take the credit for the topic of this column. Credit belongs to John Norton of Denver, CO for his letter which asked, "...What's up with pirate radio in America?...I need more technical support concerning the actual building and maintaining of a pirate [radio station] as well as legal information. What is the FCC's view of this? Is there even a pirate tradition in this country? Once in a great while I hear about U.S. pirates, who are these people and can you put me in contact with them?" YES!

Radio piracy has existed ever since radio was first invented! And I am not only going to answer John's questions, I am going to tell you ALL about it! Read on, kids! Here we go!

INTRODUCTION

Let's start our quest by discussing some of the different types of unlicensed radio broadcasts that take place. Unlicensed pirate radio stations have been popping up here and there on the airwaves even since the beginnings of radio. Of course these stations are illegal, but this has not stopped them from producing some of the most entertaining programming ever broadcast on the radio spectrum. Since these stations are illegal to begin with, they are not bound by the regulations of the country from which they originate—and therefore it is in the nature of these broadcasts that they radically differ from the "normie" bullshit radio that you are used to listening to.

Picking up a shortwave radio and pursuing these underground broadcasters is not only exciting and fun, but it sure beats jacking off when you are between boy/girlfriends! In 1991, at least 180 stations went on the air in North America alone! I'm going to tell you everything that you need to know to find some of them for yourself. Realize though that since these stations are NOT legal, erratic and sporadic broadcasting is the norm, and even though you may have found a pirate station one week, and they even SAID where they would be on the dial and when the NEXT week, the odds are that they won't be there. Remember that the Pigs want nothing more than to crush most of these stations, therefore it is in the broadcaster's best interest to NOT help the fucking radio police find them. This, in turn, makes your job that much harder.

However, if you know where to look and when to look, your odds, with a little persistence and dedication are EXTREMELY high of tuning one of these stations in.

WHERE THE HELL AM I ON THE DIAL?

To answer this question, let me "try to" explain how shortwave works. Probably the MOST difficult concept that you have to understand is that of frequency. Is it a wavelength? A place on the dial? A rate of repetition? In a sense, it is all of these. If it were visible, a radio wave might resemble an ocean wave. It has peaks, troughs, and it travels. The speed at which a radio wave travels is extremely fast—equal to more than 186,000 miles per second.

The basic meaning of frequency is the number of waves being broadcast from the radio signal's source in a given time (usually one second). However, a radio wave isn't simply a radio wave. They behave differently at different frequencies.

The frequency of radio waves can be low, medium, high, very high, ultrahigh, superhigh, and extremely high. Some waves have only a few peaks and valleys (cycles) per second, while others have many such cycles. The term for cycles-per-second is HERTZ, abbreviated Hz. A KILOHERTZ (abbreviated kHz) is simply Hz expressed in the thousands. A MEGAHERTZ (MHz) is Hz expressed in the millions. A GIGAHERTZ (GHz) is Hz expressed in the trillions, or kHz expressed in the millions, of MHz expressed in the thousands. Pretty fucking high, huh!

The following table should help you understand this concept a bit better. Then I will show you where your AM/FM radio and TV set is in relation to all of this:

NOMENCLATURE	ABBREVIATION	MIN. VALUE	MAX VALUE
Very Low Frequency	VLF	10 kHz	30 kHz
Low Frequency	LF	30 kHz	300 kHz
Medium Frequency	MF	300 kHz	3 MHz
High Frequency	HF	3 MHz	30 MHz
Very High Frequency	VHF	30 MHz	300 MHz
Ultrahigh Frequency	UHF	300 MHz	3 GHz
Superhigh Frequency	SHF	3 GHz	30 GHz
Extremely High Frequency	EHF	30 GHz	300 GHz

LEGEND:

kHz - kilohertz (thousands of hertz)

MHz - megahertz (thousands of kilohertz)

GHz - gigahertz (thousands of megahertz)

Did you notice something familiar in the above table? VHF and UHF are the frequency ranges of your television set. FM radio broadcasts take place in the range of 88-108 MHz, (which is also 88000-108000 kHz) right in the middle of the VHF band; BETWEEN channels 5 and 6 as a matter of fact. Tune your TV to channel 6 and fuck with the fine tuning. You'll hear it. Usually when I try this, though, I pick up a shitty elevator-music station, so be forewarned. AM radio uses 520-1640 kHz, part of the MF band. In Europe, they call this range MW (Medium Wave).

A frequency of 1.3 Mhz, for example, means that the wave has 1,300,000 cycles per second. And 1.3 Mhz can be converted to 1300 kHz, which is part of the AM broadcast band.

I hope that I haven't confused you thus far. It's a bit tricky to picture, I know. But I MUST continue. I am on a mission to inform.

Want to know the reason that AM radio travels farther than FM? No? Too bad! Lower frequencies, especially extremely long waves (VLF, LF and MF) can be easily diffracted by air, mountains, man-made structures (like buildings, duh), and the like, but they are too LONG to be reflected. This is why your AM radio goes bunk when you're under a bridge or on the side of a mountain. At around 4MHz (4000 kHz), the waves are still too long to be effectively reflected, but they ARE short enough to resist "absorption" for a longer period, and so typically travel over longer distances, sometimes thousands of miles!

During the day, static and man-made noise are quite prevalent, especially during the summer. But at around 7 to 7.3 MHz (7000 to 7300 kHz), there is a "best of both worlds" effect, whereby radio waves travel very nicely along the surface of the earth, but they are also a good size to be reflected from ionized layers of the atmosphere. The reflection is so efficient at this wavelength that many broadcasters depend on such "bounce" (also called "skip") to carry their signals over vast distances. These frequencies are high enough that man-made noise is far less bothersome than on the lower bands (this is one reason why AM sounds so

JOLLY ROGEE R

shitty). At sunrise and sunset, stations can be heard from the OTHER SIDE OF THE WORLD!

At around 15MHz (15000 kHz), the nature of propagation ("wave travel") changes a bit. The sun gets involved. High sunspot cycles almost always wipe out this band, making it quite full of noise and therefore unusable. Certain years are better for long-distance communications than others, and peak seasons occur in 11-year sunspot cycles. The time of day also has a lot to do with the band condition as well. Late afternoon to early evening seems best.

FM radio is at 88-108 MHz (88000-108000 kHz). If you can follow the progression of the above paragraphs, you should have no problem noticing that these waves are tiny, and therefore don't bounce off of anything, basically. This is why it is so easy to pick up FM under bridges and in buildings—the waves go right through!

Ok. That's enough to understand the scope of what we are trying to do here. Now, let's discuss some of the activity that occurs on these frequencies!

CATEGORIES OF UNLICENSED STATIONS

The shortwave radio bands (between 1600 and 30000 KHz) are loaded with thousands and thousands of licensed transmitters all over the world. But there are also large numbers of unlicensed and unusual signals that one can find in these bands every day. There are basically three categories of these stations as I see it, and they are as follows:

"Clandestine" Broadcasters

Clandestine broadcasters transmit programming that almost always advocates political and social change. This is usually directed at some specific group, country or target. Most of these stations are operated by political opposition groups who do not have access to a legitimate transmitter. These stations are most likely to appear in areas experiencing political unrest, upheaval, war, etc. Dozens of these stations can be tuned in every day, especially in the Americas and the Middle East. We won't be discussing them in THIS issue, but we will be discussing...

"Pirate" Broadcasters

Pirate broadcasters mostly feature entertainment programming. Most stations are typically operated by radio hobbyists as alternatives to commercial and government licensed programming. Some just do it to get their rocks off. The topics of these pirate broadcasts are limited only by the imagination of the station operators, and like I said earlier, since they are already operating outside of the rules, THERE ARE NO RULES! Anything goes! What fun! Keep reading!

"Miscellaneous" Broadcasters

There are so many different "other" types of underground broadcasting going on that I shall lump them into one category and only list them here. If I get enough requests, I just might elaborate on some of them in a future column, who the hell knows. An example are "numbers" stations operated by intelligence agencies in several countries including the USA, and are characterized by monotonic (usually) seemingly random sequences of coded number groups. Other stations are associated with illegal drug smuggling, commerce and other activities.

TIPS ON FINDING PIRATE RADIO STATIONS

Pirate radio stations almost never announce fixed time and frequency schedules in advance. They are usually very sporadic, and generally use very low power (generally less than 100 watts of output). Given these operating practices, shortwave listeners can rarely expect to instantly stumble upon pirate radio stations simply by tuning aimlessly up and down the dial. This does not mean that we are wasting our time, though. The following methods will help you zone in on these broadcasts, and GREATLY improve your chances of finding one.

Pirates have KNOWN patterns in terms of frequency tendencies, months of the year, time of day, days of the week, etc. If these trends are understood, many pirates can be heard even on inexpensive, junky shortwave receivers!

Frequencies

Although pirate stations have been heard in the past operating just about ANYWHERE on the shortwave spectrum, more than TWO-THIRDS of them are made in what is known as the 41 meter "pirate band," which runs roughly between 7355 KHz and 7550 KHz. (From reading my lame introduction to frequency at the

beginning of this column, you should KNOW why, too. This band gives you more bang [read: distance] for your watt than any other, more often.) As a matter of fact, if you leave your radio tuned to 7415 or 7420 kHz between 2200 and 0500 UTC on Friday, Saturday or Sunday night, you WILL eventually hear a pirate. Some of the currently operating pirates that have been logged in the last two months (March and April, 1992) are listed later on. However, this portion of the 7 MHz band is ALSO regularly populated by international broadcasters, such as WRNO in New Orleans on 7355 KHz, WSHB in South Carolina on 7395, WWCR in Nashville on 7520 KHz (I believe they are on 7435 now, and a rumour is going around that they are switching to 5900-something—who the hell knows), Israel on 7465 KHz, India on 7412 KHz and Moscow on several different frequencies. Pirates also have to avoid a number of utility station transmitters regularly heard in this frequency range, such as Canada's CHU time signal on 7335 KHz. The spaces BETWEEN all of these broadcast and utility signals are often filled by pirate stations, with the immediate area around 7415 KHz the most populated currently, as I said about a paragraph ago. If you want to maximize your chances of hearing a pirate transmission, this band is the BEST place to begin your search.

The high end of the medium wave (AM) broadcasting band is another good place to look for pirates, ESPECIALLY on the east coast of the US! The range between 1610 KHz and 1640 KHz is popular with some pirates partly because these frequencies can be received on most ordinary AM radios. Reception on this band usually peaks during the winter months, when static levels are low. Remember what I said about summer?

The third most popular frequency range for pirates is the 49 meter "pirate band," which runs approximately between 6200 and 6350 KHz. The portion of this band immediately surrounding 6240 KHz has seen quite a bit of pirate activity in recent years. However, in recent years, activity on this band has dropped off considerably in favor of the other bands mentioned here. In Europe, though, this band remains VERY popular.

A nearby band between 6800 and 7000 KHz has recently become popular with some pirates, since it is often subject to less interference than is usually seen on 7 MHz.

The 15000-15100 KHz frequency range, right at the lower end of the 19 meter international broadcasting band, has become popular for some daytime and long distance pirate transmissions. Other places to look as well are 3400-3500 KHz (especially in the winter), and around the Citizens Band (CB) near 27000 KHz.

Days Of The Week

A substantial majority of all pirate radio transmissions are made during WEEKENDS. Friday, Saturday and Sunday broadcasts are the norm. However, some stations can occasionally be heard on weekdays, especially HOLIDAYS! Pirate activity traditionally increases VERY SUBSTANTIALLY around major holidays. For pirate radio, the most active holidays have always been New Years, Easter, Memorial Day, the 4th of July, Labor Day, Halloween, Thanksgiving, and Christmas. Other "minor" holiday peaks take place at such times as Valentine's Day, St. Patrick's Day and three day weekends such as Veteran's Day. Also, Friday the 13th and April Fool's Day can also be considered holidays for pirate radio purposes. During any holiday period, pirate broadcasting typically DOUBLES or TRIPLES!!

Time Of Day

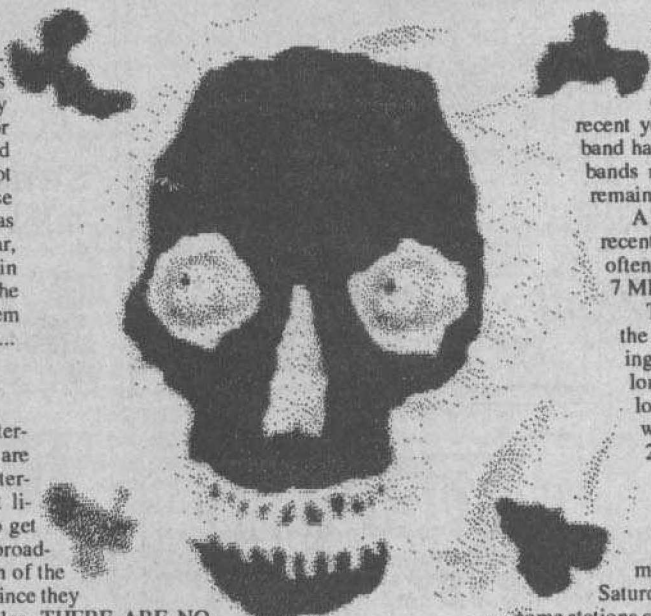
More than two-thirds of all pirate broadcasts are made during local evenings, roughly between 0000 and 0600 UTC in the US. Afternoons between about 2000 and 0000 UTC are also very popular time selections, particularly in the winter.

Patience

The most useful trait for successful pirate radio listening is patience. Even if you tune to 7415 KHz at 0200 UTC on New Year's Eve, unless you are lucky you will probably not hear anything immediately. However, if you patiently scan the aforementioned "hot" frequencies for a period of hours on many weekend evenings, sooner or later you are certain to hear several stations. Patient tuning and a never-give-up attitude will significantly increase the number of pirate stations that you hear.

Receiving Equipment

Any shortwave receiver can be used to hear pirate radio broadcasts. Even an inexpensive \$75 Radio Shack portable can pick up some of the stronger pirate signals. However, you really SHOULD get your hands on one that has a BFO (Beat Frequency Oscillator), which allows you to tune in SSB (Single Sideband)



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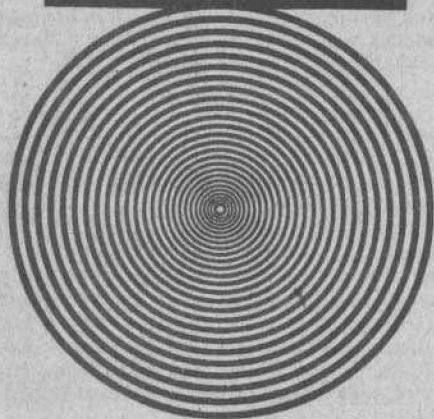
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broadcasts. Many pirates use sideband, which simply is a method of broadcasting using only the lower or upper half of the normal AM frequency. This allows less power to be used to achieve the same or greater range than if one were using full AM. Tuning in one of these broadcasts with a "normal" shortwave radio, or with the BFO turned off makes the broadcast sound like Donald Duck (registered tm of Disney, but fuck them too!). I HIGHLY recommend a radio with a BFO. You'll WISH you had one, believe me! Higher quality portable shortwave radios with digital tuning and other advanced features, like a BFO for instance, such as the Sony ICF-2010 or the SANGEAN ATS-803A (also known as the Radio Shack DX-440; but don't buy the DX-440 because they stripped it of some audio out jacks, etc. for the same price as the Sangean. SAME THING I SWEAR!) run anywhere from \$150 to \$400 US. The Sangean, especially, is a great marriage between price and portability and is widely known as one of the best portable receivers you can buy anywhere. The Sony is THE best portable, but is almost twice the price of the Sangean—it is NOT twice as good. I myself have a Sangean and am SO pleased with it that I almost missed this issue's deadline (ha ha)! Anything else is a matter of debate that I don't wish to get into. Do yourself a favor and buy the Sangean. You'll be quite happy with it! It's a punk rock radio, for sure.

Of course, the right receiver must be coupled with the right antenna. I am not going to get into antenna theory, as it is complex. Let me just say that if you string a non-insulated wire as LONG as you can up to about 60 feet or so and as HIGH as you can, you'll do fine. Even if you have room for 5 feet of wire thrown about your apartment, it is STILL better than nothing. Use the built in antenna as a last resort—it WORKS, but it is SO easy to do MUCH MUCH better! Remember, you are trying to pick up signals that may be coming from halfway across the globe, or be very weak to start with, so you NEED an adequate antenna!

There are so many other types of antennas that one could get quite bored reading about them. Go to the library and read all about it. There are many good books on the subject.

SOME RECENTLY HEARD SHORTWAVE PIRATE STATIONS

In this section, I am going to give a list of pirate stations that have been heard recently, their program content, a contact address if possible, what frequency they were on, and what time in UTC (UTC, or Universal Time is simply Pacific +8, Mountain +7, Central +6 and Eastern +5 during the winter. During daylight-savings-time (NOW!), it is Pacific +7, Mountain +6, etc.). Tune your shortwave radio to 5000, 10000, or 15000 kHz to get the exact UTC from the atomic clock in Denver, Colorado. They broadcast the time of day and at 17 minutes past each hour, the current atmospheric conditions, among other things.

This list is by no means complete! There are literally hundreds of pirate stations in North America alone, and it is impossible to list them all! Here are but a few of the more interesting ones, and also RECENTLY heard stations are also noted:

ACTION RADIO - made its initial appearance during the July 4th weekend of 1990. Has been active ever since, but I think they may have been busted. Anyway, they operated on frequencies between 7380 and 7485 kHz using a transmitter "high atop the Allegheny Mountains" from "the city of Three Rivers." Hmmm... I wonder where that might be? This station basically broadcasts rock music and comedy sketches. Last known address was P.O. Box 452, Wellsville, NY 14895.

CSIC - The "Voice of the Great White North," CSIC claims to be Canada's most active pirate station, but this may be bunk. They usually operate in the frequency ranges of 6840-6900 and 7465-7520 kHz, at times between 2200-0400 UTC (3 PM - 9:00 PM Pacific). Program content is mostly rock music, novelty songs, and fake commercials.

HOPE RADIO INTERNATIONAL - This is currently one of the most frequently active North American shortwave pirate. It has been around since December of 1989, was extremely active in 1990, stopped for awhile, and picked back up again and broadcasts have been heard up until quite recently. The station announcer calls himself "MJ," and usually broadcasts can be heard at times between 1800 and 0600 UTC on frequencies in the range of 7345-7425 kHz. Issues discussed range from pirate radio issues, the UFO conspiracy, rock music, comedy sketches, and more. A great catch if you catch him!

KFAT - This station's first broadcast was in early 1983 from a southern California location. It was heard mostly around 7415 kHz but also has been known to appear at 1560 kHz (AM band!). In 1990, after a few years hiatus, the station reappeared. Haven't heard it recently, though. Male announcer, "The Fat Dork" programs comedy sketches and (gag) country music, but it is fast-paced and cool to catch. KFAT uses the same maildrop what ACTION RADIO uses...

KLVS - The "Voice of Elvis," dedicated to the promotion of Elvis Presley. 7416 kHz at 0100 UTC in December, 1990. As far as I know, that was the only broadcast.

KNBS - Operated by the California Marijuana Cooperative, this station is frequently heard on frequencies between 741- and 7530 kHz, but times varied wildly between 1700 and 0400 UTC. The station's format contains rock music and comedy sketches that are clearly selected for their references to drugs. The announcer calls himself "Phil Muzik" and the station engineer is "Pot Seedy."

Even if you're in a twelve-step program, the programs produced by these two stoners are fucking awesome! They use the same maildrop as ACTION RADIO.

KQLZ Relay - Licensed 100.3 FM in Los Angeles ("Pirate Radio"), which is not itself actually a pirate, WAS relayed and rebroadcast by a genuine pirate in early August on 7415 kHz at 2300 UTC. Living in or near LA, I can tell you, dear reader, that "Pirate Radio" is the biggest piece of shit station ever to broadcast in Los Angeles. Why somebody would want to relay it is beyond me. No maildrop is known.

KXKVI - "Interplanetary Radio" plays interesting music and has New Age-type programming. Last heard at 0618 UTC on 7415 in AM on Friday, March 27, 1992.

LADD - This is a little shithead 13-year old kid who broadcasts EVERY FUCKING WEEKEND on or about 7415 kHz. He loves to shout the phrase "hello radio" on top of other pirates and somehow avoids getting busted even though he is consistently on the air in a very predictable fashion, for hours at a time. He also plays stupid commercials about Alka Seltzer and possibly has two or three cheap cassettes in his whole music collection. He is more annoying than enjoyable. Rumour has it that he is in Ashford, Kentucky, but what would I know? He calls his station "Voice of the Night."

LIBERTY RADIO - First broadcasting on Christmas Eve of 1989, Liberty Radio, as far as I know, only broadcasts on this day, once a year. It has done so in 1990 and 1991 as well. It was heard at 2100 UTC using 7485 kHz. The station features a mixture of rap and Christmas music, parody ads and comedy sketches. They use the same maildrop as ACTION RADIO.

VOICE OF LARYNGITIS - They were last heard at 0358 UTC on Sunday, March 22 1992 on 7415 kHz. This station has some of THE BEST programming ever broadcast on shortwave radio. Original comedy sketches, rock, novelty and seasonal music, and more. An absolutely excellent station that SHOULD be legit, but isn't.

These are only a few of the many pirates that are currently broadcasting on the shortwave bands. As a matter of fact, the past year has seen more pirate activity than at ANY OTHER time in radio history! It is a GOLDEN AGE of radio piracy, THAT'S for sure!

Now you probably want to get involved. You yanked that shortwave out of the closet, plugged it in, tuned in a few of these stations, but it just isn't good enough; you want your OWN station. Well, there are a lot of ways to go about it, but let's start off easy.

HOW TO BUILD YOUR OWN PIRATE FM RADIO TRANSMITTER

Now, for this part of this fantastic column, I am going to assume that you know SOMETHING about electronics. If you don't and you want to try this stuff, learn. I CAN'T hold your hand the ENTIRE way. My purpose is to start the engine in your brain. It's up to you to figure out how to get it in gear...

I am assuming that you're a bit chicken-shit to go play with the big-time pirates on shortwave, so I'll help you get started with an easy to obtain, build, and modify [read: BOOST] FM transmitter. You'll need audio sources such as microphones, tape decks, CD players etc., and a low-cost audio mixer, such as Radio Shack #32-1100 for this, as well as this kit: The Stereo Transmitter Kit (catalog #FM-10) from Ramsey Electronics, 793 Canning Parkway, Victor NY 14564. Their phone number is 716-924-4560. Last time I checked, the price of the kit was \$29.95 plus \$2 P&H.

DC Electronics, P O Box 3203, Scottsdale AZ 85271 and WJD Electronics, RD#2 Box 80A, Middleburg PA 17842 also make FM kits.

The Ramsey FM-10 is a straight-forward stereo FM transmitter kit that comes with a very clear set of instructions and all necessary parts (except for an enclosure and a 9V battery). It is designed around a BA-1404 integrated circuit. When assembled according to instructions, it complies with FCC Part 15 rules which allow "unlicensed, low-power broadcasting on a non-interfering basis." The rules are explained very clearly in the manual, but fuck 'em. Rules were made to be broken anyway, and here are some ways to boost that sucker to the moon:

(1) Increase the value of R1 and R4 to 10K if you experience a problem with over-modulation. A value of 10K provides a better match to most mixers, CD players, and other household-type audio sources.

(2) Resistors R3 and R6 govern the pre-emphasis curve. Try replacing them with 75K resistors would more closely match the pre-emphasis curve used in the USA, thus providing even better sound quality. 68K resistors would suffice if 75K resistors are not available to you.

(3) Frequency drift is often experienced with the FM-10 and is partly caused by the low quality of ceramic disc capacitor C16. Replace C16 with a silver-mica capacitor of the same value, or a temperature-compensated disc capacitor rated from N150 to N750.

(4) Any change in the power supply will also cause frequency drift. Use of a filtered and regulated power supply is recommended. DC Electronics sells a reasonably-priced variable-voltage power supply kit. A 12-Volt supply will work okay and will produce a stronger output signal than a 9-Volt battery. Again, I stress



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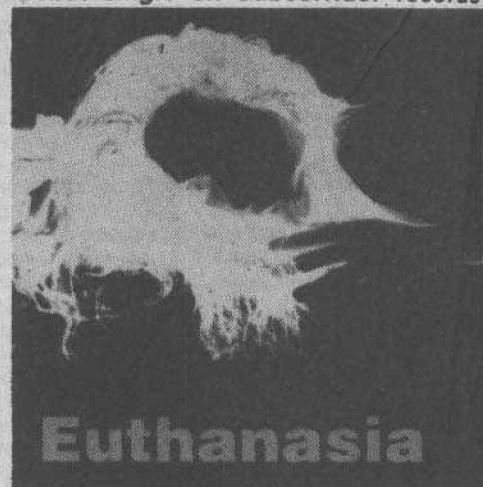
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a good power supply.

(5) Insert an RF choke in the positive power supply lead. Any value from 3.3 microhenry to 1 millihenry can be used.

(6) A home-made dipole antenna will provide better results than the built-in telescoping whip antenna. If you won't be using the whip, remove C21 (the capacitor which feeds RF to the whip). The output stage of the FM-10 matches the impedance of either 50-ohm or 75-ohm coaxial cable, which is why it works well with a half-wave dipole. To use this kit with a commercially manufactured outdoor TV/FM antenna, it might be necessary to construct a 4-to-1 matching transformer, as described in the ARRL Antenna Handbook or the Alternative Radio Handbook. For best results your transmitting antenna should be outdoors and should be at least as high as the rooftops in your area. The higher, the better!

(7) It is often difficult to get the stereo subcarrier to work properly. One way to deal with this is to replace C7 with a 100 pF capacitor, and replace C8 with a 6 to 50 pF trimmer cap (Radio Shack # 272-1340). The RS trimmer won't fit the holes in the PC board; cut the leads off a spare resistor and solder them onto the legs of the trimmer to mount it on the component side of the PC board. Or you could just say "fuck it" and go mono. You'll get more range this way, anyway.

(8) The power output can be increased by reducing the resistance of R9 to 180 or even 150 ohms. Two warnings are in order if you make this modification: a) it will violate the power limit established by FCC Part 15 rules, depending on what kind of antenna you're using, which is what we WANT, right? And b) feel transistor Q1 occasionally to make sure it doesn't overheat; if it gets scorchingly hot it will burn out. It is working near maximum efficiency when it is just a few degrees warmer than room temperature. This transistor has a "maximum device dissipation" of 600 mW, so don't expect to get more than half a Watt of RF out of it (best case scenario). Of course, you can replace this too. Experiment.

(9) For the advanced experimenter: Try replacing R8 with a 1K trim-pot and carefully adjust for the best balance between output power and sound quality. If you find that beefing up the power supply makes it harder to get the stereo subcarrier to work, try increasing the resistance of R12 to 1 Megohm, 10 Megohms, or even remove R12 altogether. If you have a VHF field strength meter and lots of patience, you can experiment with using different values for C13; see what capacitance provides the best match to your particular antenna.

As mentioned in the manual that comes with it, the signal from an UNMODIFIED FM-10 (or any FM transmitter that complies with FCC Part 15 rules) can be heard with a good receiver at a 1200-foot radius, assuming there are no obstructions between transmitting and receiving antennas. High quality stereo reception with a reasonable signal-to-noise ratio will be limited to a smaller area, depending on the quality of the receiver and its antenna. With some experimentation on your part, it is quite possible to get a few miles out of this thing, at least.

It's really easy to increase the range of the FM-10. For example you can connect it to a directional "Yagi" antenna—providing some "gain". You can also get a HAM RF amplifier/antenna combination and knock some socks off. However, if you REALLY want to have fun, on shortwave, like the big boys do... then read on. Remember that if you broadcasts cause any kind of interference, or attract attention from the wrong people, it is likely that you will eventually be inspected by FCC agents. See the do's and don'ts later on in this article. Rule-breakers are usually given a fine ranging from \$750 to \$1000 on their first offense.

FUCK THE LAME FM SHIT, I WANNA BE A REAL SHORTWAVE PIRATE!

If you are like me at all, then you don't give a fuck about things like rules and laws (I can see it now, every mom in America is going to blame ME for their kids' suicides because I am such a bad role model.). It really is VERY simple to actually get going on shortwave and become a REAL INTERNATIONAL SHORTWAVE PIRATE! Here's how:

This is so simple that you're gonna shit your pants; ALL you need to do is get your hands on a "41-meter" HAM shortwave transmitter. BUT (and this is a BIG but!) you must NOT use it right out of the box! You must find someone who can modify it to tune OUTSIDE of the HAM band that it was designed for. You see, HAM radio operators (i.e. AMATEURS) are not allocated many frequencies to fuck around on, because the FCC are pricks and all that. So if you try to have your fun on ANY ONE of their frequencies, they'll actually HELP the FCC find you. The catch-22 in all of this is that it is probably going to take your going to a few HAM users groups to CASUALLY find someone knowledgeable enough to modify your radio for you, and perhaps give you advice on antennas, etc. that will work best in your geographic area. SOME transmitters don't even need to be modified, they will already tune outside of the allocated HAM bands. For the life of me, I don't know which ones, though.

RULES TO OBEY UNLESS YOU LIKE JAIL (THE DO'S AND DON'TS!)

DO - stay on the air 30 minutes or less!! NO MORE!

DO - announce a phoney location, or none at all!!

DO - mention that you read my article (I have a big ego!)

DO - plan your program content in advance!!

DON'T - "shoulder hop" other pirates and talk on top of their broadcasts!!

DON'T - announce your broadcast schedule!!

DON'T - announce your location!!

DON'T - use more than 100 watts!!

DON'T - broadcast in the 41-meter HAM band!! (7000-7300 kHz)

DON'T - stop believin'!! Hold on to that feelin'!! (whoops! sorry!!)

DON'T - give your home address as a maildrop!!

DON'T - use a maildrop in the same state as you are in!!

DON'T - stay still for too long! Move your transmitter around between broadcasts if at all possible! Better yet - go mobile!!

Following these few simple rules should make the whole process bail-free. We hope. If you use common sense and don't go overboard (which is easy to do because this shit is so much FUN!) you can keep your station on the air for many years before the heat gets too, well, "hot," I guess.

Well, that is it for this topic, I suppose... lessee here, what little surprise can I bestow upon you now? Hmmm... oh! I got one for you! Since I appreciate it SO MUCH that you read this article thus far, I think you deserve a cookie for it. So, check this out! Here is:

THE AUTHENTIC, GENUINE MRS. FIELD'S COOKIE RECIPE!!

Blend Together:

1/2 cup butter

1/2 cup sugar

1/2 cup brown sugar

Add:

1 egg

1/2 tsp. vanilla

Take 1 1/4 cup oatmeal - put small amounts in blender; blend until it turns to powder - set aside;

Take a 2 oz. plain Hershey bar - grate in blender or by hand - set aside;

Mix:

Oatmeal

1 cup flour

1/4 tsp. salt

1/2 tsp. baking powder

1/2 tsp. baking soda

Combine all above ingredients (except chocolate) and mix well!

Add a 6 oz bag of chocolate chips

Add grated Hershey bar

Make golfball sized cookies

Bake on an ungreased cookie sheet for 6 minutes at 375

Double the recipe for a large bag of chips.

Try it! These cookies kick your motherfuckin' ass! Eat them while you are drinking your homemade ORIGINAL COKE that you made with the recipe I gave you a couple of issues ago.

We are running out of space for this issue. To close this column off, I thought that it might be fun to close this column off with a "bang..."

HOW TO MAKE A PIPE BOMB

WARNING: DON'T ACTUALLY MAKE THIS THING! I CANNOT AND WILL NOT CONDONE YOUR DEATH!

Buy a section of metal water pipe 1/2 by 6 inches long, threaded on both ends with two metal caps to fit it. These are standard items in hardware stores. Drill a 1/16th hole in the center of the pipe. This is easy with a good drill bit. Screw a metal cap tightly on one end. Fill the pipe to within 1/2 inch of the top with black powder but do not pack the powder! Don't even tap the bottom of the pipe to make it settle. You WANT the powder loose. For maximum explosive effect, you need dry, fine powder sitting loose in a very rigid container. Wipe off any powder that has gotten onto the top or threads of the pipe. Gently screw on the second cap. Hand tighten only. Place a small piece of tape over the hole and go to your test site. Remove the tape and insert a two inch piece of black match fuse or a firecracker fuse into the hole. Place the bomb behind a large rock or tree. Using thread or string, lightly tie a 2 inch piece of sulphured wick to the end of the fuse. Avoid letting the wick touch any objects. This might cause it to go out. Light the wick and head for cover in a direction that keeps the rock or tree between you and the bomb at all times. Get behind cover at least 50 YARDS away. You may not expect such a large explosion from such a small object, but man oh man does it go off! Be extra cautious until you have done this a time or two and you fully understand what you are dealing with. The pipe will be blown to pieces, pieces which will fly through the air like bullets. An accident could seriously wound or kill you. This is not a big firecracker; it is more like a hand grenade. The size of the bomb can be increased by using a larger pipe and caps. To make a big noise without blowing up your pipe, cap one end only. Drill a 1/16 hole at the top of the threads at the capped end. Put in about 3 to 4 rounded teaspoonfuls of powder. Pack about 2 inches of wadding on top of the powder (toilet paper or facial tissue is good for this). Pack it tight. Open up a safety pin and stick it into the hole. Work it around to loosen up the powder so a fuse can be inserted. When this goes off, the recoil will be tremendous. You will lose your pipe unless you brace it securely against something. The pipe can be reloaded and used again. A fun trick is to mount the pipe pointing upward. Drop a tin can over the open end and light the fuse. The can will be blown high into the air. Campbell's soup cans are great for this.

Well, that's it for this issue! STAY FREE and I'll see you next time!

Jolly Roger

IMPERIAL BUTT WIZARDS

Feb. 28 at Frog's, in Lawndale by Martin McMartin
I dunno where the hell Lawndale is, but Frog's was a great neighborhood bar that features the occasional punk band with good drink deals and a hip low key staff. An antidote to Hollywood, for sure. Over the last couple years or so, the Butt Wizards have "progressed" from a wacky clothes bar band to an all out assault troupe complete with a traveling mental patient entourage hell bent on outdoing their last performance at all costs. It's like a slam dancing stuffed animal fight complete with pyro-technics. Buttholes fans would be down with the retardation. The music is upstaged by the visual mayhem, and it's tough to see the band through the animal stuffing flying through the air. Be prepared to be mind-fucked on many levels, as they have a kazillion in-jokes spanning timely topics like Hitler's penis and man on man love, I think. Senator Al Gore's wife would hate the Butt Wizards, but I don't know about you.

ALL DAY AIDS BENEFIT,

Feb. 29 at Seapoint Banquet Hall, Long Beach by Martin McMartin
And I do mean all day and night, this was an exercise in physical endurance as a wide variety of local bands raised money and food for Aids. Highlights included Babyland directing their computer hate toward the virus, assuring the crowd, "We're gonna make you hate us!" Non-stop banging on shit energized mayhem. They're into it. Bea Pickles have a psychobilly mohawk thing goin' if ya' can believe that, aggressive fun with stand-up bass and groovin' galsinger. They should play around more. WHAT IT IS were a tribe of funksters complete with horn section, keyboards, and 70's Shaft soundtrack rhythm guitar, that somehow had the diverse crowd of grandmas and 14 year old punks waiting for the Weirdos boppin'. I missed a few bands here and there throughout the day as I was within walking distance of my well stocked refrigerator, hence the gaps in my coverage. I kinda wanted to see Youth Gone Mad, who were on the flyer, but spread throughout several states at show time, I think. DC3 were in the middle of their jam oriented punk rock Allman Brothers type thing when the Long Beach police came on the scene and informed the crowd to clear out. To their credit, the heat let the band finish a few songs rather than pulling the plug, but no announcement was ever made as to why it had to be shut down before the headlining Weirdos could play. I mean, this fund raiser had been goin' on for 8 or 9 hours at this point without a single fight or problem that I could see, and it was discouraging to see it end on a note like that. Well, nice job to the numerous people and bands that participated, and write in if you're hip to the behind the scenes deal on why such a righteous festival had to peter out.

GROOVIE GHOULIES, BABYLAND, HAUNTED GARAGE, HELL ON STILTS

March 7 at the Coconut Teaser by Thom
Hmmm. Lessee here. The GROOVIE GHOULIES have always held a special place in my good-review-giving heart-- but alas; a dud show for them took place this night. I am not sure what it was, actually-- maybe I just wasn't into it? All I know is that usually I am able to have a lusciously good time watching these punk-ghouls do their, literally, TRADEMARK form of shock-punk. This time, though, I found their set to be lacking the substance I have come to expect from these fixtures in the LA scene. Frankly, I was bored out of my mind. The set seemed to take DAYS to end, and-- oh, I don't know-- maybe I just wanted to see; BABYLAND! Their new PA [on WHOSE credit cards did you scam those babies, boys?] definitely allows this raging duo the ability to give live that which was only accomplished on vinyl before. They literally blew my mind, and although their "stage-show" included none of the trademark powertools and such, the element of imminent danger WAS indeed there. The live mix worked for the most part [the house had a small problem dealing with their OWN PA. It's understandable since this band is pretty unique to the Teaser.] and the sequences shot through me like a gram of the world's best smack [rumor has it that I do lots of that stuff. It's true, of course]. Next up, as if I wasn't already getting worn out from rocking out-- HAUNTED GARAGE. It's really really good to see these psychos again!! And they have been practicing, kids, 'cause their "professionalism quotient" has gone through the roof!! Lots of blood, but few props-- and you know, that's okay! Their music ALONE is a blast and a half-- the props only make the experience that much better. But even without, this band stands tall as one of the best bands to feature in a book of LA music history. Finally, everyone cleared the place [including me after a few songs] when HELL ON STILTS hit the stage. Shirtless, self-loving and clueless. The only thing this cheesy metal ["We're not metal-- we're CROSSOVER"] band is ever going to headline is my all-time most-hated-band list!! Ugh!! To quote those lovable Frenchmen in the English castle in the MONTY PYTHON movie HOLY GRAIL: "I fart in your general direction..."

CRACKERBASH, DRIP TANK, AND ROCKET FROM THE CRYPT

Wed. Mar 11th at Al's Bar by Ted
Two of my favorite San Diego bands on one bill, and this time I didn't have to drive all the way down there to see them (which still would've been worth it). Unfortunately, this show was not listed anywhere, so the turnout was not as great as it could've been, but for Al's Bar on a Wed night, it was pretty good (I've seen less people here on weekends for local bands). Crackerbash was up first playing some good hard-hitting melodic punk rock. I hate to

comment on looks, but Sean, their singer/guitarist totally was into it, having some of the best energetic moves I've ever seen anyone do onstage. Drip Tank was up next. Not the best time they've played Al's Bar, but they seem to be loosening up, speaking in broken Spanish in between songs. I'm still wondering when I'll tire of seeing these guys, but I don't think it will be for a long time, if ever. Rocket from the Crypt finished the night off with a fucking amazing set. Paul, their saxophonist, broke his mouthpiece and didn't find out until they were about to go on, so they played without him. Still, they fucking rocked, but the audience missed out on the full effect. So if you were there, check them out again.

SEVEN YEAR BITCH, STEEL POLE BATHTUB

Fri Mar 13th at the Chameleon, in San Francisco by Ted
I just had to get away from both LA and San Diego, so I gathered up my Soul Asylum tapes and drove up to San Francisco for a mini vacation. Luckily, some cool bands were playing (including Fear, which was completely sold out so I had to pass) and I got a chance to check them out. We arrived near the ending of Seven Year Bitch's set, and the place was fucking packed. One thing I learned about SF, is that shows here do not sell out. They just pack you in until no one can move. Seven Year Bitch is an all girl band from Seattle, I believe, that reminds me of a more rock and roll version of STP (from New York). Good stuff. They got a 7" available, and you may want to check out STP's column in last issue for more info on this band. Before Steel Pole Bathtub, one of the people putting on this show announce that all assholes would be asked to leave. We stayed anyways, and by the end of the set we were having a wild time dancing any which way we could at the back of the club. Steel Pole Bathtub had a lot of taped sampling going on with obnoxious noise going off every once in a while, which worked really well and they got a great response. Special thanks must go out to Paul, Kat, Dan and Jim for the great time I had in San Francisco.

THINKING FELLERS UNION LOCAL 282

Sat Mar 14 at Bottom of the Hill in San Francisco by Ted
The night started off at a place I just have to mention, Zeitgeist, a punk rock type of bar at Valencia and Duboce. If you ever are in the area, check it out. Went there twice during my stay in SF and this place has great beer and great tunes blasting out of the speakers. After a few beers, we headed to Bottom of the Hill to see what the buzz on Thinking Fellers Union was about. Another more than sold out show. I never really heard this band, and it seems like everyone in SF was also there to check them out. The first few songs were complete duds, and everything after that wasn't too good either. Musically they were pretty good, until the singer started to sing. It just sounded way too forced. Most of the crowd was into them, but I'll pass.

PRESSUREHED

March 27 at Club DDT by Thom
Al, Mr. Jonathin Anus, Karen [from Stinkerbell] and myself just HAD to check out Pressurehed with the light show-- and all I can say is: NO DRUGS NEEDED! Sound was a little bottom-heavy [I am SURE it was the ambience of the place] but was loud, overpowering and enjoyable. Tommy [lead vocals, guitar] really knows how to present himself in an aviator hat with his face smeared in Clown White makeup. Mark's fret-dancing bass playing was my choice of focus for most of the set-- damn can he play that thing!! Len's WALL of synths simply put this band into orbit. But you know that already-- you listened to the flexi in the last issue haven't you? Add to this a great projected light-show choreographed to the music and this band is a MUST SEE live.

ULTRA VIOLET EYE, SUBLIME, AND DELICIOUS MIND GARDEN

Friday March 27 at New Club On The Block by Calvin Rhodes
I came to this show to finally see Ultra Violet Eye. They play a lot of shows, but not in O.C. When I got there, a seventies band was jammin' away on some hippie tunage. Not my bag! Finally, Ultra Violet Eye went on. Their songs are short, so their set was over too fast. I wanted them to play more. Lots of guitar! Next up were Sublime. They were like a funny, white Bad Brains. Rasta and punk, but not rasta-punk. With poppy vocals too. Last were Delicious Mind Garden. Local dudes that sound 1000% better live than on their tapes. They should do a live album and forget studio recording. Overall, a satisfying night out for me!

BLACK ANGEL'S DEATH SONG, POSSUM DIXON, AND BEAT HAPPENING

Tues. April 7 at UCLA Cooperaage, Tues by Ted
This was one of those free things that some really hip people at UCLA put on about once every week or so. I went to this thinking that only Beat Happening was playing, but was I in for a treat! First up was Black Angel's Death Song which has three of the guys from Trash Can School in this band, along with a drummer and a foxy bongo player. Excellent alternative rock, with enough originality to make me unable to make a real comparison. Possum Dixon was up next and what a surprise! We have a drummer, an acoustic guitarist, a keyboard player/ sometimes electric guitarist, the singer playing a six foot stand up bass, and a fucking accordion player!! Just looking at all this, you'd tend to think that they're no big deal, but after hearing them play, they happen to rock just as hard, if not harder than the standard electric guitar/bass/drums line up. They played great heartfelt songs, some happy, some sad, but all of them were really, really good. Beat Happening, the band I actually came to see, did not disappoint either. They came on the stage with two electric guitars and their drummer, and played their first song. OK. No big deal. Then Calvin takes off his guitar and with mike in hand, Beat Happening blasts into "Red Head Walking". Calvin goes into the

most warped, twisted dance I think I have ever seen, which lasted (more or less) until the end of the set. Fuck Axl Rose, this guy has got the fucking moves!! I'd love to see these guys play a set with everyone in the pit dancing like this guy. Fucking great set, and a great bill. Well worth the price of admission.

FURTHER, CRADLECAP, HEATERHEAD, TVTV\$, SKULL CONTROL

April 11 at the Hong Cong Cafe by Martin McMartin
Die Hard of the Month award to Blaze James for organizing this cheap (3 bucks, no guest list, right on!) punk show at a long dormant downtown L.A. punk venue. I talked to people at this show who said they hadn't been out on the scene for years. Further were truly horrid late 80's sleepy college rock with that way overdone Husker Du guitar, mumbly hippie Dinosaur Jr. relic style vocals, and hard luck lyrics. Folkies in disguise, they're the kind of sensitive cutie pies your girlfriend (or boyfriend for that matter) would fuck behind your back out of artistic pity. I'll buy them a one way ticket to hell on the bus I have reserved for Superchunk and Das Damen. Cradlecap would have had to give away gold bricks to make me pay attention after Further, so I'll catch them next time around. Heaterhead were the short and sweet hard-core highlight of the night, so fuckin' obnoxious and in your face. Reviving early eighties California hard-core and doin' it without bogusness. A must for those fed up with Big Business Rock. These guys are goin' nowhere fast commercially and couldn't be prouder of it. Yeah! TVTV\$ continued the vibe with a spirited set showcasing their fine CD, now with a solid and hopefully permanent rhythm section. What a novel idea they have, playing music for the 90's that actually has something abrasive, timely and unpopular to say. Carry on dudes. I like busting singer Blaze's balls, and he hates it when you yell song titles real loud that he doesn't wanna do, so make sure ya' do that little thing for me if ya' go see them. Hee Hee. Punk rock fun. I had to ask one of the older kids in the audience (Gus Flipside) what the deal on Skull Control was. Turns out they're made up of dudes from two old punk bands, the Skulls and the Controllers, who came back on the scene not to do the revival thing but write solid new material. Worth seeing. Unexplainably absent from this great show was the cliquey Hollywood rock crowd that should have shown up to support this old days righteousness in full force to help ensure its continued success. Hats off to a few of the Muffs who showed up to dig on it, but where the hell was everyone else? Be there or be smug and square.

THE GROOVY REDNECKS, RAW FLOWER AND THE TOMMY-KNOCKERS

Sat. April 11 at Al's Bar by Ted

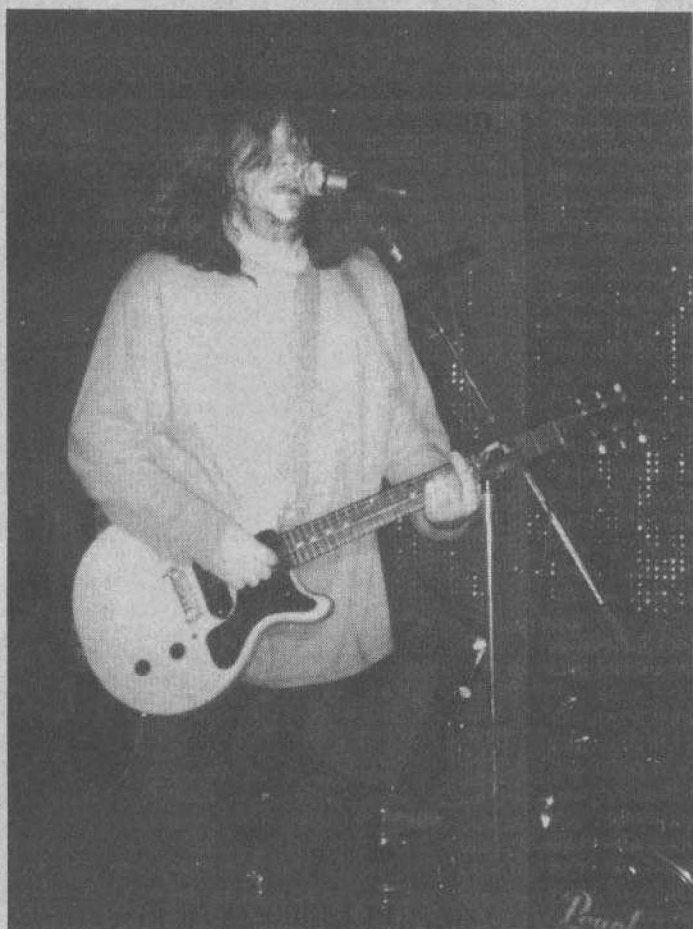
After seeing Raw Flower a month or two ago at Raji's, I just had to see them again (and this time try ignore the chaos and pay a little attention to the music). Turns out their lead singer wasn't at the club by the time they hit the stage and I start to think that having the singer jump on stage mid set may be a part of their "act", but fortunately, this band is no "act". Their singer never showed up (no one had a clue as to where she was) and so they just did their set as a three piece, with the guitarist doing the vocal chores. Pretty good, straight forward New York Dolls/Stooges type of rock and roll. I was disappointed that their singer did not show up, but at the same time, glad that she didn't pop up at the exact same part of the set that she did last time I saw them. The Groovy Rednecks were a bunch of biker/cowboy type of dude that didn't do too much for me. The Tommyknockers rocked the house in their own special way, with leader Rich Coffee being one of the best damn guitarists I have probably ever seen.

DIZZBUSTER, BACKBITER

at Raji's by Mike "No aliases" Snider

This show was being recorded for a compilation entitled "Live at Raji's" to be put out by Big Spazz Records, which judging by the new conglomerations of L.A.'s finest rock & roll/alternative/underground talent and other more established peers like the Jack, Fearless Leader, Suplex Slam etc (with the only loser band on the whole thing being the awful-as-their-name God's Gift To God) should be pretty happening. I'd

never seen either band before, although I knew most of the people involved and played with a few in Kings of Oblivion lineups and elsewhere (myself being a former member of Fearless Leader and Suplex Slam). Both bands had come equipped with heavy buzz; neither disappointed. Backbiter, named after the Kansas City speakeasy where Big Joe Turner and Pete Johnson laid down the primordial boogie woogie rhythm and blues among an atmosphere of booze, broads and bad-ass motherfuckers, are composed of the multi-talented Jonathan Hall singing and guitaring. Clawhammer's Bob Lee on drums and late-period Angry Samoan Heath Siefert playing bass. (Jonathan has made guest appearances with the Samoans and played on Mike Saunders' solo records, besides his stints with the Porno Sponges, Tex and the Horseheads, Kings of Oblivion and currently Suplex Slam and Devil In Miss Jones with Tex, besides Backbiter.) The music is solid, high energy power pop / hardrock in the best Who/Small Faces/Kinks/Badfinger/T-Rex/Raspberries/Jam/Plimsouls tradition, with one foot rooted in the past glories of



Jonathan Hall of Backbiter - photo Martin McMartin

Anglophilic rock & roll with the other solidly in the present and both ready to move into the future. Given the success of Nirvana and Teenage Fanclub, there's no reason why Backbiter can't be huge everywhere, because they certainly have what it takes. The classic melodic hard pop gems penned by Jonathan are executed with remarkable precision and force, in no small thanks to his Steve Marriot-like screaming and hard and heavy guitaring, and Bob's thunderous Keith Moon/Paul Whaley type assault. These guys should be as big as Guns 'N Roses, and if a major picks them up and promotes them properly I see no reason why they won't be toping the charts.

Dizzbuster, on the other hand, offer a far less commercial but much greater in terms of noise, energy, abrasive dissonance and sheer balls out guitar nastiness. An L.A. garage punk supergroup of sorts, the guitar attack of Dizzbuster's Ian Wagner (ex-K.O.O.) and Mark "Bede" McCormick (of Riot Act and Crawlspace fame) propels them solidly into Sub Pop / Am Rep territory, just one more piece of evidence that has been piling up faster than the increase in AIDS cases in sub-Saharan Africa, that L.A. has just as much going for it underground wise as anywhere. Comparisons to Sonic Youth, Chrome, Lubricated Goat, Jesus Lizard, Didjits, Buttholes (at

their punkst), Die Kreuzen, Laughing Hyenas, Helmet, later Black Flag, Trash Can School sans sax, Clawhammer, VoiVod, Big Black and any number of post-Velvet/post-Stooges heroes could be drawn, but the truth of the matter is that Dizzbuster are quite unique - and louder than Satan. This is music to piss your parents off with - nasty, crude, disembowling, rough as fuck and moving. The steady backbeat provided by the former Lazy Cowgirls rhythm section of Keith Telligman (bass) and Allen Clark (drums) keep the motion on track while Ian jumps around - he jumped into the crowd at the end. The only possible weakness about Dizzbuster is the vocals - McCormick is an ok singer, but everything about Dizzbuster is phenomenal, not just ok. Still, that's nothing to complain about considering everything else that Dizzbuster have going for them.

Hopefully both bands will achieve the recognition and attention they all so highly deserve. Any chance you get, check 'em out. They both need all the support they can get, which is to say all the support they deserve. Dizzbuster were the better of the two. Backbiter were more mersh, but overall it was a great evening in the annals of underground rock & roll in Hollywood. Kudos to Raji's KC and Big Spazz's Brick and Phyllis Wahl (brother and sister in law respectively to Clawhammer/Jack main dudes) for putting it together.

SUPERKOOLS, DWARVES

Tues April 14 at Jabberjaw by Ted

I missed the Cows play UCLA and showed up extra early for this show, fearing that it was already sold out. As it turns out, everyone was at the Cows and so no one really showed up until that show ended. The Superkools played to a half empty Jabberjaw in their shortest, grungiest set ever. They were having fun bumping into each other on the small stage, but their set was cut short due to cop paranoia. I still can't get tired of ex-Creamer Judy do her thing. She just strums her guitar as fast as she can, and out comes the most incredible solos. At least an hour later, the place filled up, and the mighty Dwarves come on stage. A few changes since the last time I saw them in San Diego a year and a half ago. Blag is sporting a surfer-dude haircut and they got some new members, including an old roadie who kicked me when I fell on their drumset last time. Anyway, he starts the show with a massive fireball a la Gene Simmons, and I say to myself "Here we go!". Next song, Blag dives into the front, scattering everyone and getting the audience to come alive. Ok, I say to myself, now the shit's going to hit the fan. Ten songs or so later, nothing. No smashed tables. No broken glass. No scattered drum set. No shoving match between the band and the front row. No on-stage blow jobs. No Blag harassing the girls in the front. No dogpile on stage. No picking off hats of people and throwing them back in their faces. No mike stand being swung all over the place. NOTHING! Instead we have everyone holding hands, making out with their girlfriends, groupies go-go dancing on the platform behind the stage, and an extremely tame set by the Dwarves. I'm surprised that Blag wasn't wearing a tie-dye and throwing flowers to the audience. And to top it off, last time I got in the way of Blag coming out of the van, he says "What the fuck are you looking at, faggot!". This time it's a roadie who says "I'm sorry. Excuse me." What a bunch of posers.

BUGLAMP, CLAWHAMMER, TRASH CAN SCHOOL, BULIMIA BANQUET, AND THE LAZY COWGIRLS

Wed. April 15 at the Whiskey by Ted

Holy shit!! Not only do we have a great bill, but this marks the first time that I've been at the Whiskey and NOT heard a version of "Smells like Teen Spirit"!!! Very low turnout, considering the quality and reputation of the bands here, but maybe some of these bands can play here again with some help from the Whiskey (like maybe advertising the show!). Buglamp, which everyone knows is Keith Morris' new band, went on first, playing some hard rockin' metalish type of stuff. The songs were pretty good, at times reminding me of the Fluid, and towards the end of the set, they were beginning to rip. Clawhammer was up next and by the time they were set up and ready to go, their guitarist Chris, just stepped in the

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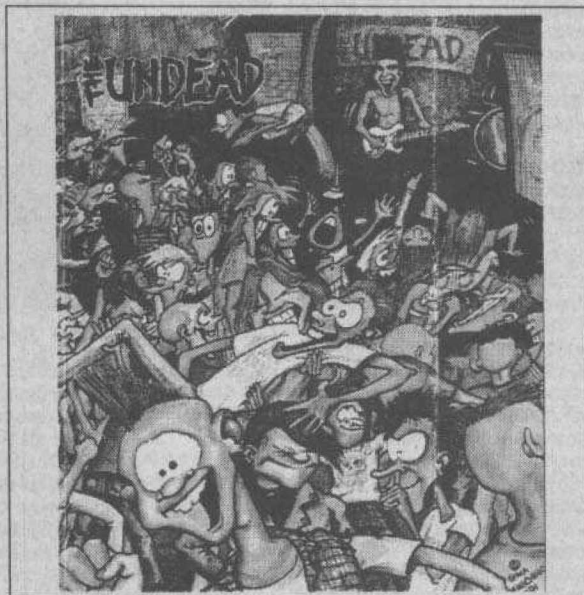
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door. He couldn't get his guitar set up right, and so he played John Wahl's guitar while John just sang. I wish this fucked up situation could've happened at Raji's, where I've seen them play a hundred times, instead of a place where I've never seen them, but tough shit. With half their power gone, they still fucking rocked with John doing some funny microphone tricks during "Uncontrollable Urge". Bulimia Banquet was up next and they were OK. They tend to get too goofy and technical on the fretboards for me. Trash Can School played the best set I've heard them do. The Lazy Cowgirls finished the night off with a set of mostly new numbers, including a couple I've never heard before. They even did a few older songs, like "Losing your Mind", which I haven't heard them do in a while. Great set with lots of power and energy. After that, everyone took off to see the Melvins play Raji's (which I had to miss on account of no money and having to be at work the next day).

BECK, RED POPPIES, POSSUM DIXON, AND PERMANENT GREEN LIGHT

April 17 at Al's Bar by Ted

After seeing Possum Dixon at UCLA, I just had to see them again especially with Beck opening up. Unfortunately, Beck was not listed in the Weekly and I thought he was just going to do a couple songs between each band. It's just my luck that I come just in time to miss a full set. If you haven't already seen him, do yourself a favor and check him out. He's a street trash type of boy with a beat up acoustic guitar that plays the

most fucked up, insane, and hilarious songs that you've ever heard someone do on acoustic. The Red Poppies are an eclectic cultural type of band with two female lead singers. OK, but not my cup of tea. Permanent Green Light, I'm told, has a guy in it from the Three O'clock. They're a three piece that plays melodic songs, kind of like Green Day, but they don't do too much for me. I think either the songs are either not catchy enough, or they're not aggressive enough, but it's probably a combination of both. This is my second time seeing them and I think they need louder guitars and more powerful hooks. Possum Dixon played another incredible set that at times had people up front dancing arm in arm, reminding me of the Dwarves show at Jabberjaw.

BACKBITER, I LOVE YOU, RAGING SLAB

at Raji's by Martin McMartin

I was force fed so much 60's/70's hard rock growing up in River's Edge, that hearing a night full o' retro rock brings on a barrage of mixed emotions. Am I sick of it? Does it suck? But wait. It rocks! It's fist in the air mindless fun that makes the 40 hours I just put in for the boss man a distant memory. Tonight's bill was a mixed bag of heaviness. Backbiter are a killer trio doing their damndest to revive the maximum r&b of the early Who with a nod to the Small Faces. Guitar god Jonathan Hall musta been the quiet burn-out in the back of History class who spaced out doodling rock logos on his notebook by day, while practicing Pete Townshend windmill power chords by night.

Nearly outta control rhythm section anchored by double-duty Clawhammer skin-pounder "Big" Bob Lee is your second reason to check these guys out. These days if I'm gonna retro rock, there sure as shit better be a dose of humor thrown in or I split, so I walked right out on I Love You for the third time in my life. Their "hey baby" attitude and posturing remind me why punk rock happened. Now, I was right in the thick of watching Raging Slab make their three year climb from a twisted Blue Oyster Cult/Johnny Winter bar band in the bowels of N.Y.'s Lismar Lounge to an RCA Records "overnight" sensation with a glowing article in any music mag you'd pick up. No doubt, the one thing that saves Raging Slab is the obvious amount of tongue-in-cheek fun they have shakin' all that hair around. It's a concept beyond what most L.A. big-time rock bands can fathom, but Slab show that it's possible to rock way hard, actually have fun, and appreciate your audience all at once. These guys (and gal) have permanent fucking smiles plastered on their faces. Tonight's three guitar attack was highlighted by slide guitar goddess Elyse (aka Tiny?) doin' vocals on set staple, "Mississippi Queen" by Mountain. They still don't include many of their heavy, darker early songs, probably due to the exploding drummer syndrome, but they're still much ballsier live than their big label debut. Hopefully they'll dish up some dirtiness on their upcoming Def Jam LP to give their superior first two indie records a run for the money.

Raging Slab at Raji's - photos Martin McMartin



THE L.A. RIOTS By Bob Cantu

People are going to compare the JFK assassination to what happened in L.A. on April 29th in the next few months. Before too much shit gets piled on THIS historical catastrophe I'd like to point an accusatory finger at the hidden accomplices to all the rioters.

But, first I want to say that I think that the verdict was bullshit. Holding a trial with a race centered issue in Simi Valley (A place where people move to get away from minorities) was idiotic. Sure the jurors voted according to their consciences. Not that I think that they were card carrying KKK members or anything, but the way they were probably raised, their concept of law enforcement might just have included cops subduing a black man with excessive force. It was still a shocking verdict, though and I overcame my disappointment by saying to myself at least we're getting rid of Gates. But, I still realized that the shit had yet to hit the fan. So did a lot of people.

You see, at this time we were in the middle of what the networks like to call "sweeps week". When stations are the most competitive. There were at least eight helicop-

ters for the various media in the air shortly after the verdict was telecast, circling the city like vultures. You could almost hear the disappointment in the voices of the anchors when nothing happened immediately. But, then things started to happen.

The truck driver that was beaten nearly to death on the streets of South Central L.A. was caught on camera and was broadcast live on all the local channels. The video tape was run and repeated throughout the coverage of the protest demonstrations covered by the networks. The commentators were appalled and they expressed disbelief, repeating over and over again "Law officials could do nothing to halt this violence!"

Now, I don't expect T.V. newscasters to have too much street sense, but they should have realized at least one thing: South Central L.A. is what you might call a CRIME INFESTED area. If you inform criminals that the police are unable or unwilling to respond to flagrant acts of lawlessness then you are giving the criminal element a green light to do what it does best. Throughout the evening every station broadcast images of vandalism and violence and the message was clear: the cops aren't going to take action. I'm not saying that there should have been news censorship, but for Christ's sake, how about a little responsible journalism. Just from watching any channel you were told where the trouble areas were, what streets, what the police compliment was and how much they

were willing to let the crowd get away with.

By the next day, the hoods (Who, by the way, displayed amazing multi-racial harmony. There were blacks, latinos & whites all looting side by side.) doing the looting were joined by ordinary citizens. Whole families, openly stealing. Again the newscasters were in disbelief. "How could this be?" they asked. Because T.V. showed them how easy it was the night before! These people are fucked and they know it. Not only are they poor, their city is burning down and their being shown that you can take everything that you can carry and get away with it. Do you really expect them not to join in.

I'm not excusing it. The looters are scum and the people who joined in should be ashamed of themselves. But the media was stupid. If you parked your car in a bad area, would you then go on television and announce where you parked and that your door was unlocked. Would you be dismayed if your car wasn't there when you got back?

Things are quiet now. I want my city to get back to normal and I wish that I could believe that it's going to be soon. I have my doubts. Racism has a way of sneaking up on you. When I think of all of the politicians, city officials and newscasters I've seen on television in the last few days, reacting to this crisis.... So ineffective, so befuddled, so out of touch.... so... white.

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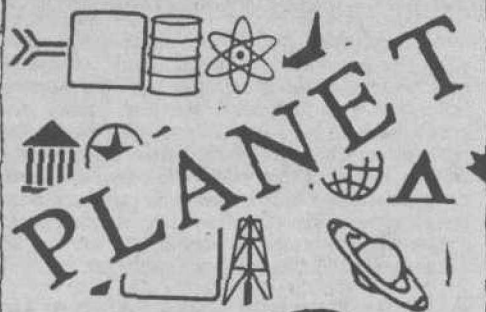
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TREADING THROUGH THRASHEAD'S THOUGHTS

On April 21 California had it's first execution in 25 years, IT'S ABOUT FUCKING TIME!!!! Yes, that's right, I'm for the death penalty! I think they should fry all these motherfuckers!!!! How can you justify keeping a man alive, who brutally murdered two innocent kids, and doesn't give two rat fucks about it? I certainly don't want my tax money going to keep this low life alive in jail, paying for up-keep and three meals a day for the rest of his life; FUCK THAT!!!! The government rapes my pay check bad enough the way it is, and claim they still don't have enough fucking money. I look at it this way, you murder somebody for any reason, except self defense, and maybe a couple of other exceptions, you pay the price. Your ass is offed! You know what really pisses me off even more than the murderers themselves, are these whiney ass liberals saying, "Let him live." I'll tell you one thing if it was their son, daughter, mother, father, sister, brother, etc., who got murdered, raped, or tortured, they would be the first ones to want to see the murderer dead. As a matter of fact, they would probably be saying, "Let me pull the lever." What about the stupid appeals and so-called criminals rights? What about the victim's rights?! What about the pain and suffering the victim and the family and friends of the victim go through?! Fuck the appeals! They cost the taxpayers (the working public) too much money, and if the person is guilty as all hell, without a shadow of a doubt, I say try him slow!! In the case of some real sick fucks, Dahmer for instance, I'd like to bring back torture. I think that guy deserves no less than to take the Nesteria plunge into a vat of battery acid or worse. Look at what Dahmer did; do you like the fact that you are paying his way (cell, food, etc.)? What if that was your friend or relative that ended up on his dinner table?! What the fuck would you say then?!! Basically, if there

is no doubt that a particular person murdered somebody, OFF WITH THEIR HEAD!!!!!! If there is doubt, obviously some more investigation is needed before making the final decision. I also wouldn't mind seeing some white collar criminals, like junk bond king Mike Milken, get 86'd. Maybe some of those people would think twice before doing something fucked like that. Murders and the way people are murdered are getting worse everyday. I think it's time something drastic is done. There is one word that sums up how I feel about the death penalty and execution, and that word is "NEXT"!!!!

Now that I got that off my chest and probably pissed a few of you off (too fucking bad), let get on to more important things like tunes. March 7 Iowa Beef Experience rolled through town and played at Al's. They fucking blew me away! This band should be almost as big as Jesus Lizard. Unfortunately only about 10-15 people got to witness their crushing aural attack. Definitely check I.B.E. out when they come steam rolling through your town. March 13 me and my buddy Dorit went to that infamous hellhole called the Hollywood Palladium to witness the return of Fear. Yes that's right kids Fear. When we got inside the Adolescents were pulling out all the stops and all the old songs. The biggest fucking slam pit I've seen in years happened when they played "Amoeba." It was weird. I really didn't know what to expect from the Toy Dolls, but in the spirit of this particular show they played half the song from their first LP and a bunch of other old tunes. They really impressed the hell out of me, I thought that they were incredible. Then the band of the night hit the stage, the band everybody came to see, Fear. They played all their old songs and a couple new ones, and of course all the old jokes and slurs along with a couple new jabs at certain people (KROQ radio being one) came out of Lee's mouth. I got quite a few chuckles in that's for sure. What I thought was really funny though, was the fact a lot of the people there were between the ages of 25-35, and have not been to a punk rock show in years. A lot of these people I assume heard about the show, went into their closets, dusted off their old punk clothes, and went to go thrash at Fear. Some of these people joined their old gangs or cliques and some fights broke out. Yes, I remember when we were young and stupid, now we're old and stupid. That was the funniest part of the show, even down to the media claiming there was a riot, when there actually wasn't. It was just the cops harassing people as usual. Just

like 1982. April 4 a great local gig in town at Raji's. Backbiter, Red Aunts and the Muffs all turned in real good performances. Firehose were fantastic, they really kicked it out hard. People were flying all over the place. I had my doubts, but after tonight all doubts were shattered about Firehose. They will always be a powerful band. April 7 Me and my sister Marni headed down to UCLA. Black Angel's Death Song and Possum Dixon played very good sets. Beat Happening were OK, but got kind of boring after a while. The Cows and Hammerhead bulldozed through town! I caught them on three different occasions. The first time was the 9th at the Whisky with Ethyl Meatplow and Spoon, who both played rocking sets. This is the first time I've seen Hammerhead, and I thought they were amazing. A total sonic blast of beautiful noise, great band. The next time I caught the Cows and Hammerhead was the next night at Bogart's with Olivetown, who really didn't do much for me. The third time was at UCLA the 14th. That was a great show. Lets face it they were all great shows, the Cows just plain out fucking rule. Shannon put a wig on his head during the song "The Woman Inside" that was fucking hilarious. He also took out some pom-poms during another tune. That was pretty funny, especially at UCLA when he lost his pants during the pom-pom dance, cheerleader thing. On April 11 I caught Bad Religion at the Palladium (thanks Lee). Unfortunately I missed Big Drill Car because I was practicing with my band. Bad Religion were rocking. Playing stuff off all their LPs. A lot of kids slamming, and all the typical punk rock types were out. Kind of made me feel old, but it was fun, good show. April 15 at Raji's was a really killer show, Oiler played an explosive set. Oiler are a killer new band that rock out hard. The Melvins played a monolithic set that was like a whole mountain side being leveled on your face, extremely heavy. On April 19 Green Day came down for the second time this year, and played a real fun show with locals Dicktit. Back to UCLA on April 20 to see Jawbreaker and the Muffs go at it. The show ended with Kim of the Muffs breaking her guitar, interesting evening. Well that's all from my big mouth for now, stay tuned for next issue irritating installments. Later.

THE RETURN OF QUE PASA PENDEJOS?

by Scott "Punk 'til I Die" Sycat

Fullerton is rockin'! Scott Sycat here. Now that I'm back from the dead; actually I was doing time at a State University, here's some of the low down on the Fullerton underground music scene. It's been some many moons since I've offered up a scene report but things have been looking so good I had to spread the news. The scene has always been vibrant; but, I sense a change in the atmosphere. Lately, the whole seems to be bigger than the sum of its parts. Just ask Sparky. Maybe it's the fact that local heroes S.D. have made good. Maybe the scene's ready for a Naughty Women reunion now that Izzy has left Guns N Roses. Maybe, seeing Larry Lasagna and his Motorpsycho on Head Bangers Ball has the natives restless. OR, maybe, it's the fact that there are a lot of bands with new music playing new clubs. I'd bet on the later.

There are bands playing virtually every week-end now in the local Fullerton-Placentia area. Many of the local bars have been taken over. Miki's in beautiful downtown Fullerton has been having bands. The Fire Marshall had to clear the place out a few weeks ago because of overcrowding. The Fullerton Hofbrau started out with acoustic night and is now having some good bands. Group Therapy and TJ's, both in Placentia, have been having a lot of fun shows. Also, the Doll Hut in nearby Anaheim has been a local mainstay for a few years now. Things are happening. People are hanging out. I get my music just the way I like it: good, up close and cheap.

"Que Paso?," you say. Well, Steve Soto (Adolescents), Greg Antista (Teenage Love), Sandy Hansen and Mike McKnight commonly known as the all-star lineup of Joyride celebrated their record release party at the Hofbrau recently with a rockin' set. There was an incredibly long wait in line at the door which bummed many people out. The smart ones snuck in through the back. Joyride's album is out now on Dr. Dream Records. The same label as the Cadillac Tramps. Buy it. Jared (Bleeding Hearts) and his new band What's Shakin' as well as Silver Train played also. Hedge (HVY DRT, D.I., Doggy Style) has returned from Arizona with a rockin' good time trio in tow going by the name of Mr. Mirainga. They've

HVY DRT) is jamming in two bands: Peace, Love and Death with Stevie Ort (D.I.) on drums and in Burnin' Groove. Burnin' Groove played TJ's with Fat Shadow recently and had the place burning. I mean it was more like a sweat box in there. Perry G. (Partners in Crime) and his new band Mad Dog, which also features Mallet on drums, Hedge and Bosco on guitars and Lew on vocals, have been holding down the fort at Miki's with some Cool Kiss and Ramones covers.

The Dickies and The Crowd played at Goodies in Fullerton recently. The Fullerton Police were lurking just in case a punk rock riot broke out. There wasn't any but the Dickies were great as always. Some members of D.I. were slamming in the pit. Punk's not dead.

More band news: Aversion's brain damaging new album should be out soon. However, Chris and Dash will carry on without the formidable rhythm section of Joey and Eddie Tater. Why the split? It happens to all great bands I suppose. The Tater Bros. should come back with something good though. Fountainhead, featuring Ed from Doggy Style and AWOL, should be playing around by the time you read this. Hoodlum Circus (with Dereck and Shane from Conflicting Interests) have a new singer and should be whipping the crowds into a frenzy again soon. Word has it that Bosco (D.I., Doggy Style) and Fredo (HVY DRT, the Gutterballs) have a new outfit going. Watch out for that. Tony, Rikk, and Casey, two-thirds of the original Adolescents, as well as numerous other infamous rock 'n roll machines, have a new band: A.D.Z. JIF, Joe Deacy's punk rock party band, was rumored to have played another party by I was

at the Mr. Mirainga gig. I'm sure there's a lot more going on deeper underground but I've been kinda out of the loop.

Anyhow, the future looks bright in the home of the electric guitar. From the town that brought you the Adolescents, Social Distortion, Agent Orange, Doggy Style, D.I. and Mallet and the Roman Cuts, it's goodbye! Support and believe! - Scott Sycat.



Happy Hedge and Mr. Mirainga at Group Therapy - photo by Jen

been playing at all the local pubs as well as the not too local ones in O.C. and L.A. They've got the tunes and the women moving on their feet. Craig the singer also plays drums standing up. One time D.I. bassist and newlywed Eric has teamed with Bad Opera guitarist Johnnie Ball for a powerful new combo called Quasimoto. They've been playing and they rip it up. Frank Agnew (Adolescents, TSOL, Tender Fury,

BOB-ISMS

by Bob Cantu

STUFF I FUCKED UP ON LAST ISSUE

Ok. Last issue's Possum Dixon interview was not purposely the shortest, most lame interview you've ever read. The truth of the matter is: I fucked up! Somehow, some way, half the bleeding interview got lost on its way to Al's place. And that's really a shame because last issue is my favorite one I've worked on so far except for that little screw up on my part. Oh, well. Nothing I can do about it now except publicly apologize to the Possum lads and perhaps to mention that they're still out there playing the L.A. club circuit. Why, just last month ex-Flipsider Joy and I saw them playing the Project Angel Food show downtown at Al's bar. These days they have a girl accordion player jamming with them and Joy said that they brought to mind early Camper Van Beethoven. Although many people in the audience noted a Modern Lovers influence. Of course, you could go see them and decide for yourself..... And now that I've soothed my guilt trip:

WHERE HAVE I BEEN LATELY

Early last month I had this horrible cold flu from hell and so I had to restrict myself from going out very much. Consequently there were a lot of great shows I'd love to talk about but can't because: A) I missed them completely. Or B) I was there, but in a medicated induced stupor and am unable to recall what I saw. I can, however, tell you about what I watched on television while I was recovering: Entertainment Tonight. Did anybody see their coverage of the Seattle scene? They devoted ten seconds to Nirvana, four seconds to Mudhoney and gave the rest of the show to Alice In Chains and Sound Garden and made it seem like they were the most important bands to come out of the Northwest. I dug it when the bubble headed anchorwoman favorably compared Alice In Chains to Van Halen, though.

Rollins on the Dennis Miller show. Dennis Miller can be kind of irritating but it seems like he gets some diverse acts to appear on his late night show. The last time I saw the Rollins Band was a year ago at the Palladium and they bored the dick off of me. This live performance was a pleasant surprise though. Ol' Hank was in great form. Energetic, exciting and thoroughly enjoyable television. Even the old folks in the audience seemed to dig it. Pearl Jam on Saturday Night Live. This was an inexpensive and convenient way of reconfirming the fact that I still don't know why these guys are popular.

WHAT I DID WHEN I GOT BETTER

I went to Poo-Bah's (Record store) in Pasadena and picked up the first issue of FIZ (A Blah, blah, blah, blah magazine) and the new L7 album, "Bricks Are Heavy". FIZ is great!

Cathy Rundell and Wendy & Dave McConnell rule! They've managed to put together a mag that is not only free from pretension and bullshit but is also a whole lot of fun to read. Go buy a copy! (Or two. #1 is sure to be a collectors item.)

As for the new L7, on it there are some real good L7 songs, a few ok L7 songs and a few songs that don't sound like L7 at all. Personally, although I prefer the songs that actually sound like L7, if "Pretend Were Dead" becomes a big radio hit, that's fine with me. It's still better than all

of the crap that normally gets played on the airwaves and besides, L7 is an amazing band that deserves the success. Maybe I'll love the album more after I hear the songs played live.

AND A SPECIAL THANKS TO.....

Dean in San Francisco! He's getting sent to the Middle East by his job! (Where good times are not only hard to find, they're usually illegal.) Bumme! Dean has, in the past, offered his pad as both shelter and sanctuary for travelling bands like Black Angel's Death Song and Ethyl Meatplow. We're all gonna miss him back here in L.A.

Black Angel's Death Song! For allowing me to tag along on their latest excursion to San Jose and S.F. Thank you Jim, for driving all the way up and thank you Dave, for driving all the way back.

Bulimia Banquet! For letting me hitch a ride in the bulimic van when they played in San Diego with the Muffs. They played on bondage night at a club called Fallout where people in handcuffs got a dollar off drinks. Kim Shattuck showed us her lucky underwear, Julia Bell did the "dick dance" on stage and Allen Hansford showed us his pierced genitalia. (And I've been walking funny ever since.) Thanks for a fun trip!



Original Bulimia Banquet crew - Julia and Alan, photos by Bob

To Joel in San Diego! Part time Fallout sound dude Joel was an amazingly good host when he let Bulimia Banquet and myself crash in his living room. When out of town bands play in your hood offer to put them up. It's the real cool way to say thanks.

Well, that's all for now. Take care and remember: if your pregnant don't smoke or drink beer!

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A Muff - Kim. - photo by Bob

SAN DIEGO SHIT

by Ted

Well, as I promised last issue, here's some dirt on some newer San Diego bands that I have checked out. First up is a band that played with Econochrist at the Che Cafe during an afternoon show on a sunny Saturday in March. Unfortunately, I arrived too late to see Econochrist, but came just in time to see three drunk, dirty, smelly cowboys donned in black play a pretty warped set. The band is Deadbolt, and the songs consisted of a steady drum beat with the bass playing along and a guitarist that played whenever the fuck he wanted. They sounded something like a warped soundtrack to an old Clint Eastwood cowboy flick. Pretty good for what they do (the crowd loved them), but it took me about 20 minutes to realize that all their songs sounded the same. The best thing about them, however, was their attitude. In between songs, they threw insults at the crowd coming across like Andrew Dice Clay doing Elvis Presley. They have a full length release called "It's a Creepy World" that recently came out. Write for more information to Deadbolt, 872 Grand Ave, San Diego, CA, 92109.

Also got a chance to check out Dark Globe live, a band that's been around for awhile. I think this was the first time I've seen them and I can't really make a fair opinion because I saw them for a couple of hours during their 12 hour Globathon at Megalopolis. Yes, that's right, they played for 12 fucking hours one Saturday, from 1 pm til 1 am. They had a few guests on stage at various times, and a tape of Blue Velvet running on a television set at the side of the stage. There were a lot of jams and messing around going about, but shit, what an insane idea! Musically, some songs were average rock songs, and others were long drawn out jams, but the best were the ones where they cranked up the amps and added some distortion. Like I said before though, I can't give a fair judgement due to the nature of the event, but they do have a new 16 song CD out (in addition to an LP that came out years ago) which I haven't heard yet. Anyway, last I heard, the band is looking for distribution, so if you'd like to check them out drop them a line at 8863 Lemon Ave, La Mesa, CA, 91941.

A new band that sounded really good to my ears goes by the name of Uncle Joe's Big Ol' Driver. They sounded, to my ears, a cross between Soul Asylum, Rocket from the Crypt, and, well, Uncle Joe's Big Ol' Driver. Give them a few more

months, and they could be onto something pretty big. They'll be recording something as soon as they get some cash, and I'll let you know as soon as I know more details.

Also picked up some 7" from some local bands. First up is Short Lived, whom Bones from Austin wrote about last issue. I believe it is their second one, and it's on Missing Records (PO Box 710456, Santee, CA, 92072). For a release that was recorded and mixed in 10 hours, it's pretty good (I never know if when bands tell you how little time they spent recording if they're bragging or making excuses...). And yes, they do have that SNFU sound, but they're not as good (of course). It's pure punk rock, so fuck you.

Heroin also has a second seven inch out (been out for awhile, actually) on Gravity Records (PO Box 17052, San Diego, CA 92177). This one you can't miss if you happen to see it in the stores - the cover consists of a printed grocery bag (no one can accuse these guys on not recycling). Fast paced, heavy sounding guitars having that San Diego sound that's beginning to form. Kind of like Drive Like Jehu at their fastest. Pretty powerful stuff.

Olivelawn also has a split 7" out on a strictly limited edition (500) single with a band called the Jack of Hearts. I've heard this is sort of a bootleg, so I don't know if this company exists, but you can try to get a copy at No Gulf Records, 4020 S.W. 327th Ave, Federal Way, WA, 98023. Oh, Olivelawn does a live version of "Symptom of the Universe", which sounds pretty hot. Also, if they happen to play near you (they had/have a mini tour of the west coast and Canada planned for May), I suggest you go see them while you have the chance. Just don't stand near the front (unless you're a REAL man).

If you've been wanting to check out a lot of the bands that I've been writing about in the past two issues, Cargo has finally released "Headstart to Purgatory", a compilation of 10 San Diego area bands. Included here are Fishwife, Helicopter, Crash Worship, Drive Like Jehu, 411, and everyone else I've written about. Also on here is a short track from Quesacabeza, the band I could not recall last issue that is a side project (?) of Chris, the guitarist for Milestone. A lot of it comes across sounding like demos (which they probably are), but the price is right (around \$10 on CD, even alot cheaper at some of the local record stores) and it's OK if you're curious to hear what is going on in San Diego. It's not as good as any of the bands are live, but worth more than a few listens. The vinyl version of it has an extra mystery track at the end from

some band I am unfamiliar with. The standout tracks on this disc are the ones by Olivelawn, Crankshaft, and Drip Tank.

Speaking of Drip Tank, their split 7" with Miniature has been out for about a month and a half now and it's distributed by Cargo, so you can find it at better record stores near you. Miniature just got off a tour of the States that, from what I hear, sounds like they're having a great time. Drip Tank is putting the finishing touches on a full length LP for Cargo which will be out sometime around the next issue. I've heard some of the rough tracks, and it sounds like it's going to be really fucking hot. Some songs are pretty alternative, others are poppy, and a few are punk as fuck, so it looks like we'll be in for a treat. As of this writing, Drip Tank is on a short mini tour of California, so hopefully some of you readers in Northern California took the time to check them out. I let you know how it went next issue.

Rocket from the Crypt are also in the studio finishing up on an album which also should be out by the next issue (along with four fucking 7"s). Another album I'm anxiously awaiting. Interview next issue.

The Hoods, San Diego's throwback to the sixties garage scene, have a track on the fucking amazing Clam Chowder and Ice vs Big Macs and Bombers compilation featuring Canadian and US bands, including Mudhoney, the MUFFS, Nomeansno, the Mummies, Devil Dogs, Beat Happening, and a ton more of your favorite garage bands. Excellent package, concept, and execution. Get a copy while you still can from Nardwuar the Human Serviette Records, PO Box 27021, 1395 Marine Drive, West Vancouver, BC, V7T 2X8 CANADA. The Hoods track is OK, at best, but I've seen them a couple of times and live they're about 100 times better. They play all over LA and San Diego, so check them out.

Got a chance to see Meatwagon for the first time in a few years. They played the Casbah with the Muffs and Mr T Experience a month or so ago. They are still sounding pretty good, no matter what any of my friends say. They had major bass problems throughout the set and ended up playing a few songs without it, towards the end of the set. Still, they had a lot of energy, punk as fuck hooks and attitude, and more than a few people there to see them. They had a seven inch out on Mystic over a year ago, which you can still probably get at your local record store.

That's it for now. Any comments, questions or anything, feel free to drop me a line.

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STF'S STUFF

THE PACIFIC NORTHWEST BY WAY OF L.A., BY STEPHANIE VALENZUELA

Here's another two months gone by and I still regret all the bands I didn't make it out to see. Namely Gas Huffer. These few months I ventured to some different Seattle clubs. The Off Ramp...who serve discount booze specials all night, and then sober you up after the bands with a 99 cent breakfast! They also have a great location right next to the freeway, a large stage, slamable elbow room, booths in dark corners for the AIDS victims..(look out for that sticky spot!), it's walking distance to and from RockCandy, and they have a casual conversation room

away from the noise...I mean music. What more could you ask for? I also ventured into the Colourbox. This club seems to be more into the art scene goop... I mean group. I liked the Colourbox too, it's just small enough and just large enough...the toilets are a bitch though. You have to squeeze through the stage crowd, pass the stage, down the hallway of cable obstacles, before stumbling into the porcelain haven. Actually it's not all that bad...but the night I was there it wasn't as crowded as I know clubs can be. Speaking about toilets...I'm really impressed with the cleanliness of all of the Seattle clubs bathrooms. It's actually still a shock to find toilet paper in reserve. I could talk about bathrooms forever so I won't...Why do guy's with nipple rings always have to play with them through their shirts? Why do girls with tattoo's on their breasts or backs have to go out of their way to wear the skimpiest tank top they could find? Why do you watch MTV?



Shannon is a Cow photo Stf

I could talk about bathrooms forever so I won't...Why do guy's with nipple rings always have to play with them through their shirts? Why do girls with tattoo's on their breasts or backs have to go out of their way to wear the skimpiest tank top they could find? Why do you watch MTV?

Treepeople record release party, Crackerbash and Gravel

Feb 21 at the Ok Hotel

I don't remember the opening bands, but I did get a free "Something Vicious For Tomorrow" CD. Treepeople were pretty good. They definitely know their stuff...but they come off with a type of collage crowd sound, kinda mellow mixed with just enough twisty guitar anger. They just couldn't catch my attention long enough for me to stay for the whole set.

Coffin Break, The Gits, Schleprock

March 13 at the Ok Hotel

Schleprock suck. I think they're from California. Remember the class clown...well these guys are like the guy who sat behind the clown and thought everyone was laughing at his jokes. This is the first time I had seen The Gits. At first attack The Gits come off very punk rock. Vicious lyrics and hardcore music. The definite characters of the band go to Mia Zapata the lead singer (with the red angry I'm shitting my pants look), and the pounding entertainment filled drummer who grunts out facial features only a mother could love. It seemed to me that the band came off not enjoying their own music...like the songs they were playing have been played so many times over that there board of their own set. Next up was Coffin Break...Boy was this lousy. I saw Coffin Break in

November last year and you could tell that they were on a downward slope. All the same songs. And tonight they played a lot of new ones...I didn't know weather to be happy they were re-hashing the old stuff or to be disgusted with their new material. The new stuff takes you into a metal edge...boring metal edge. I suggest you guys take a break for a while, you're always touring and playing the same stuff, you need to get back to the basics. Well, I ended up getting sick from the sweat, smoke, and Coffin crap...

Haunted Garage, Spoon

March 14 at the Farside

I was kicking back at The Ok Hotel sipping my espresso (Washingtonians are big on espresso...they even have it at Burger King!...not that I've been there, but I see the sign in the window.) before the Gits played (see last review), when I spotted Haunted Garage coming in the door...Dukie said that they were playing at this place called the Farside up north...anyway to make a long story

short...I blame Coffin Break for me not being able to make this gig...I got so sick the night before waiting for Coffin Breaks set. Well the Farside is supposed to be this sports bar type place in BFE - that's northern Seattle, and I guess not to many people showed up. I wish I could have gone.

Anus the Menace, The Red Aunts

March 18 at JJ's Lounge in Orange County California

No I didn't move back home so soon, I just took a detour for a few weeks. The big discovery of this night was that I met Edwin; the legend who creates Stubo the Cat Comix, Real Life In A Big City Magazine, This is Edwin band, and who I might add I beat at pool (in all fairness, he won the title back). Real Life is a free magazine distributed throughout California - find out more about Edwin, Stubo, Real Life, and The Red Aunts write: Debi Dip Editris 6520 Selma Ave. #332, Los Angeles, Ca 90028. Anyway back to the review. Anus the Menace are back together, after a year of separation it was easy to see that they had only practiced once before this set. I was just happy to be there laughing at every screechy twang of the wrong cord pluck.

The Red Aunts are still in the developmental stages but boy have they progressed in just the few months I've been gone. I won't mention that they're a 3/4 female band cuz then everyone will think I like them just cuz I have tits. Just wake up and go see for yourself.

Anus the Menace, TVTV\$, and This is Edwin

March 18 at Ragis

Edwin was up first. I normally don't like this type of silly stage antics, but I was in an Edwin hooray mood (like you couldn't tell from my last review). The TVTV\$ win this nights hoopla, they've made some changes in the line up and I say it's all for the best. Their new drummer is great! Fast enough for this traditional angry punk rock. With all the crap about the upcoming election, I'm anxious to see what silly political antics they come out with next. It better not take to long! Anus was defiantly better tonight...Now together again, I'm hoping to see lots of new songs before they come visit Washington.

Nymphs, MotoKittens, Wool

March 27 at Bogarts

Well I missed Wool who I did want to see them cuz of the interview in last issue. Everyone I talked to said they sucked though, so I don't feel I missed out. Motokittens gave off a glam tough touch. They reminded me a lot of the Dickies or Big Drill Car. Upbeat fun punk...Ugh...They did manage to send me to the bar a few times though! The Nymphs were up next. The Nymphs are supposed to be this major label band now right? Well the problem I have with The Nymys is that there seems to be this spoiled little girl named Inger who tends to run her mouth off in every interview the band has ever had...I feel that this is the main reason why the Nymphs have not gone anywhere. The Nymphs ARE good! I really enjoyed their set, but I feel they're just too mellow to be that new breakthrough band that they seem to want to be.

Meddaphysical Tape Release, Seven Year Bitch, Bluchunks

March 28 at the Off Ramp

(I write this from the airplane zooming from LAX back to SEATAC) Tonight Seven Year Bitch is playing at the Off Ramp. In a few hours I'll be off this plane, sticky with sweat, and yelling... Harder!, Faster!, Louder!, more! Not because I'll be watching Seven Year Bitch like I planned on, but because I haven't seen my boyfriend in two weeks!! Sorry Seven Year Bitch, but when your lacking the sexual regularity...your primal needs are all that counts.

Hammerbox, Chainsaw Kittens, Alcohol Funnycar

April 3 at the RockCandy. Cows, Hammerhead, Sleep Cap-sule

April 3 at the Off Ramp

The Hammerbox show at the RockCandy was free...and I thought I got there early! The line was completely around the block! An hour later I was in desperate need to expose myself in a dark ally. As we crept along this line for the next stomach painging, vagina pinching 10 minutes I was afraid that as soon as I got to the front they would slam the doors on me! Just about this time I saw a flyer for the Cows playing at the Off Ramp just around the corner...so much for Hammerbox. Sleep Cap-

- 1 THE GITS
- 2 A
- 3 SLAUGHTER
- 4 TWISTING
- 5 SPEAR
- 6 SNAKE
- 7 SEANERD
- 8 KINGS & QUE
- 9 ABSOLUTE
- 10 KERO
- 11 HEDY TO YOUR ROCK
- 12 SECOND SKIN
- 30MP HERE JAMES

Gits set list.

sule played far too long. I'd already stood outside in the cold for an hour torturing my kidney...now it was time to take it out on my ears...or my patience! Hammerhead were better, but they too played far too long. I did like them, but there seems to be this urge for all bands who

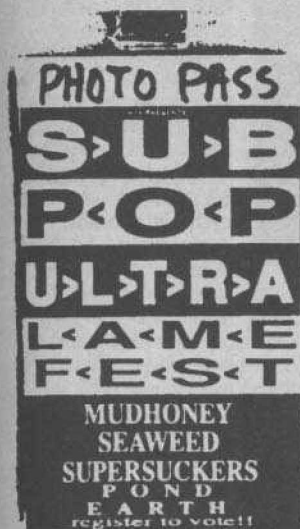
want to play loud/agro to dive headfirst right next to the metal category. The Cows were up next...I'd never seen them, but liked the lame answers to the Flipside interview a few issues back. Boy they really blew me out of the water...now this is the loud/agro I was looking for. Punk happiness with just enough twistedness to not be thrown into to loony bin. I was trying my best to take some good photos...but there was this guy in my way with a big huge camera. He was stealing all the good shots! Not that I would have known when to click, but it just seemed that his finger was like a machine gun. Intimidation is the main word here...it's Ok though cuz I thought of a way to individualize my photographs and develop my own style, every photo I'll take will have him in it....notice the bottom right corner of the Cows...can you see that camera?

Sub-Pop Ultra Lame Fest with Mudhoney, Supersuckers, Pond, Seaweed and Earth

April 4 at the Paramount Theater

Talk about a Fest...This was huge! T-Shirts were 15 bucks double sided...they were pretty nice, the front was a Washington license plate with a personalized "LAM-FEST", but 15 bucks is a lot of dough. The atmosphere was really good. It seemed like an open seating even though everyone was supposedly assigned seats....I know this is what the crowds do after the large concerts

like this are half-way finished with, but I was surprised to see all of the security goons not giving a fuck about the rules. I walked in just in time to hear loud booing and hissing from the audience... at this point I knew that Earth was already on stage. Not much to see from Earth just twangs and feedback...at a decibel level that kept me in the lobby looking at all the Sub-Pop



goodies for sale. I'll have to skip over Seaweed's set, cuz for the life of me I can't remember what they were like. Pond is a three piece band from Portland. This is the first time that I've seen them and I truly liked them...although not a lightning bolt of a new find, there's this fun theme to their rock filled loops. The Supersuckers got everyone's heart racing with some youthful adrenalin pumping punk. They have a CD out on eMpTy entitled "The Songs All Sound The Same" which could actually be the truth....they were so uplifting to watch that you have to love them. The Supersuckers are my pick of the night...for that matter the month! The best part of this night was that between all of the sets Sub-Pop set up a screen to show off some of their videos. It's such a fucking shame that 98% of all the great videos made never get seen...luckily I had just seen most of these while I was in Calif. (Suzie the Grunge Goddess and I were spending a cheep night at home with videos and junk food) I decided to be a nuisance and stand backstage in everyone's way before Mudhoney went on. It was a mess... Someone had pulled the fire alarm, stage managers were running around pushing everyone out of the way...out of what I still don't know, and not a sole seemed to know where bassist Matt was hiding out. That's the last time I hang out backstage at a big deal such as this...too stressful! Mudhoney pulled of a great non-drunken set. I don't



Mudhoney who? Oh, them! photo by Stf

want to go much into this because by this time if you don't know Mudhoney you're just too lost already. Hey-remember that guy with the camera only everyone wished they had (so they could sell it and buy even more records) that I talked about in my last review? You guessed it...I got even more great shots of his back...I know this unique style is going to be a hit!

(Seven Year Bitch) The Gits, Sister Psychic, Alcohol Funnycar

April 9 at The Colourbox

Well Seven Year Bitch was supposed to play, but as I was forking over my five bucks the doorman told my that Bassist Elizabeth Davis was extremely ill and they got The Gits to cover for them, so I decided to give them another chance and I'm sure glad I did! Well first let me say that I feel destine to never see Alcohol Funnycar...a blessing in disguise? I'll probably never get the chance to find out! Sister Psychic were on when I grabbed my first beer. I feel that the beer clogged my memory,

because I know I thought this three piece were great! They were very, and I stress very, College edge...as if you couldn't tell from the name! The lead singer guitarist was the band...complete with an actual voice. Now here's my story on The Gits. While I was in California I met up with Bob Lee, drummer for Claw Hammer, who informed me that he used to be in this band in Ohio called The Sniveling Little Rat Faced Gits, well as it turns out The Gits not only shortened their name, got a new drummer, but moved to Seattle! Full of raw energy this set was 90% more uplifting than the previous Ok Hotel show. This could be attributed to my alcohol consumption tonight, or theirs - at any case I feel The Gits are one of those bands that you have to love, and see over and over like the Dickies!

Remember punk rock chicks have the best thigh muscles...it comes from having to squat down over the toilet seat to avoid actually catching whatever it was that just slid down the side!



Hey you, it's the Gits. photo by Stf

SHANESHIT

BOOKS

I was gonna do a kind of overview of Cyberpunk/post-punk speculative literature. I'm saving it 'til next issue. Those who have paperbacks of that kind of stuff that you think are exceptional and want me to include them in what I have to say, send 'em to me.

I am gonna say a bit on an essential read for anyone raised in Hollywood (broad definition: any community near film studio environs from Culver City to Burbank) or if you just want to get a glimpse of David Geffen, the corporate dude behind Nirvana etc.

Julia Phillips' "You'll Never Eat Lunch In This Town Again" has the last word on film scum. She explains that in the Hollywood hierarchy the music biz runs a far third to movies and then TV in cachet of importance. So here we have a depiction of the types who are literally at the far end of the spectrum from punk scum - and believe me "mogul scum" are really nauseating - and Phillips describes them with wit and honesty. She's got a rock and roll attitude, even if her encounter with hardcore in the persons of the Cromags has her commenting they sounded like noise. A stage dive accident during the filming of Cromags in a movie she was producing cost her a million out of her pocket. By that time free base consumption had eaten up the rest of her wealth reaped from the hits early in her career; "The Sting" and "Close Encounters Of The Third Kind."

Her other rock and roll contacts include lunch with Lydon and friendship with Michael Des Barres, whose wife Pamela wrote a great book on groupies.

Also a cheap thrill for those of us natives is recognizing people you know, or in the case their sons and daughters. At one point Julia is dealing with Guy McElwaine, a Super Agent turned studio head. I knew his son in my teens and did biz with him. You know, dope shit - he even ripped me off one time when we were both about 15 and I made the mistake of handing him a quarter oz. of hash through a car window. I guess daddy wasn't giving him a big enough allowance.

Then there's cinematographer, academy award winning director of photography, Vilmos Zsigmonde, who Julia has to deal with on the set of "Close Encounters..." and didn't think he was up to his rep. His daughters car was the one used in my first bank robbery with its personalized "RORER" license plates leading, at least partially, to my subsequent arrest. And yes, thanks to me she's probably a junkie to this very day - albeit indirectly, since she was my buddies girl and he got her started but I was the mentor. That's enough trivial Shaneshit in this mode I guess...

I found "You'll Never Eat Lunch..." pretty hard to put down - if you enjoy modern autobiographies you probably will too. I'm curious to see what she'll write next.

FANZINES

Lots and lots to really rave over this time around!

First and foremost out to be The Probe I guess. Cuz they are doing something I've always wanted too - mixing sex(iness) and punk in true fanzine format. They print nude pix of girls they know who are into it. They're not smutty - just honest nudes and some arty stuff. Aaron is

savvy enough to know to keep it classy if he wants to get more girls involved. Nor is he gonna shy away from pleasing everyone, cuz the male staff are gonna disrobe in issue #2.

Musically there is a bit too much funky stuff in issue #1 - but let's face it, it is a popular amongst the young, sub-genre. Falling James told me on the "Sleeping Underwater" tour that they were constantly being booked with Chili wanna-bes instead of the REM-alikes from previous tours. The Probe does have interviews with the Melvins and L7

- so you know they're pushing some of the right buttons. Zip Gun are coming up in #2.

Speaking of L7, Aaron and the rest of the guys at The Probe are in lust with 'em - it's a little disorienting to have neighborhood mainstays become the fantasies of editors and zine writers (and no doubt less literate types) all over the globe - kinda cool though.

Depend on The Probe to keep getting better and better - not totally naive, not totally sophisticated, a real "fan" zine. Pick up on the free/cheap classifieds while you can. And if you're a band from L.A. gonna play the Bay area you'd be well advised to contact The Probe. Put 'em on you list and do a non-boring interview/ let 'em snap some pix. And be sure not to confuse this new excit-

ing zine with the gay tabloid of the same name.

Next up are two zines that I'm semi-lumping together at least in this introduction, cuz they're both femme edited (which, in case you've forgotten, means automatic mention in my column) and both from English speaking countries other than the fascist state we in America call home. Also these two zines are way worthy of spotlighting on their merits alone!

Karren Ablaze! declined to send a photo - she figured the teddy bear on one of her covers was sexier, we know better, but she does send this description! "Karen is white, 23 years of age, 5 feet 7 inches high, blue eyed, auburn/ brown haired, 13 stone heavy... she wears black, non-descript clothes, the left cuffs of which, like her nails and the skin around them, are chewed to shreds. Her face creases when she smiles, her teeth are uneven..."

Furthermore, Karren's Ablaze! is the anti-"Your Flesh", it's counterpart in a negative polarity universe - when she dismisses a record by simply saying it sounds like something that ought to be on Amphetamine Reptile you've got to love her. Such iconoclasm. Better yet is she knew about and interviewed all British bands who ended up making waves in indie/alt. music over there. Stone Roses, Lush, Ride etc. You name 'em - guaranteed she knew about 'em way before you did. And if they turned into crap she wrote about it. Ablaze! has been known to publish some of the early embarrassing interviews done by the lately famous.

I guess the best reason to buy Ablaze! is she is on top of the new stuff coming out - the bands that will soon be the NME darlings - or are better than any who do. Karren and staff write well, if acerbicly, she puts your ears where her mouth is cuz the zine includes a flexi. Sure I bristled when the other main staffer, also a girl, choked on a Finnish band, commenting that if that's what the Stooges sound like she's glad she's yet to hear them - but hey, what the hey, you can find plenty of zines who know all about the Stooges and the countless devotee bands - but not too many zines will come close to putting you up on the underground pop bands in the UK like Ablaze! does. Why

A Taste Of JUSTICE



not read it there a year or two before it pops up in "Alternative Press." Plenty of American groups that tour the UK get their share of coverage - Babes In Toyland (it's scrumptious Lori!), Band Of Susans, American Music Club etc - my advice is prove to yourself that UK bands aren't crap - get a zine that'll tell you something you need to know about dozens of them - but Karren - don't expect me to ever like Kitchens of Distinction!

Now Lemon, put out by Louise Dickson in Australia, is a bit of a different proposition - in that she gives too many American bands too much space. But that is the ONLY downside to Lemon - cuz Louise ain't afraid to rave over Stogies inspired bands and she just loves L.A.'s heavies like Lazy Cowgirls and Clawhammer! The issue I got, sent courtesy of their L.A. correspondent who, no doubt, saw me raving about Aussie shit last issue - has an essential interview with Tex of Beasts of Bourbon. The guy who knocked this world on it's ass with his version of "Papas Got A Brand New Bag" when he fronted Salamander Jim.

Beasts is a band that's like a supergroup/ side project that has become like a big big force all it's own. Get the inside skinny on what's up with them in Lemon.

The zine has a kinda unique feature in that it collects and then prints inside groove messages. Plus there are great non-sequitur quotes at the bottom of every page. The reviews are jauntily written, the info on Aussie shit is essential, and the interviews done with Americans are damned decent - even Evan Dando of Lemonheads comes off like not a total twit. Also comes with a 4 song vinyl EP. This has got to be one of the best publications coming out of Australia - if you don't get around to sending, search for it at Tower locations that have mass fanzines, or the next time you order records from Au-Go-Go get this as well.

Now how 'bout on out of Florida. Editor Tim tells me DBN stands for "Don't Be Naive." Don't know if that was an after thought or the original concept - but I do know all you people sick of having your thrash or death demos slagged off on Flipside ought to be sending copies to DBN. I mean keep sending 'em to us, cuz I'll be out soon and I know I want to hear 'em - but you ought to know that DBN does just as lengthy, thoughtful (not dull, often zany, but with actual opinions on the music) and positive reviews of on demo tapes as they do on vinyl. I guess cool metal is big in Florida and they take off from those roots and desire to encompass all this is cool in way of rockin' tunage - punk, psychobilly - you get the idea. Besides which the layout alone is worth getting it for - all most as cram-packed with amusing imagery as Sick Teen. Tim's practically giving away full page ads at 50 bucks (and take note he not only sells his zine by mail but gives away lots of copies in his area - kind of like BID in L.A.). The ad bit causes a bit of a culture shock when you run into a full page on computer supplies like you'd see in a copy of Byte. They're doing the free/cheap classifieds thing like a lot of my new faves are. The review style is up close and personal. They like a lot more than they slag, which is a fine thing when each review doesn't sound the same. So hey, all you labels out there, don't let Dionysus be the only cool punk/garage one servicing them - get on it.

If you read my diatribe last issue where I insisted that all rock genres have intense punk to offer it won't be too much of a stretch of the imagination to picture a great fanzine that is seemingly glam oriented. Anorexic Teenage

Sex Gods is that zine. And they are actually punk as punk can be - shit, Jeff Dahl even writes for 'em and you are likely to see Pistols pix or exhortations not to ignore Cheetah Chrome as you are to see glam-looking bands peering out of the pages at you. Face up to it - NY Dolls were the direct and immediate precursors to the Pistols -

and lots of cross-dressing type bands hit pretty hard. Do I need to remind you about Hanoi Rocks too. ATSG does retrospectives on people like Cooper and Queen but mainly focus on today's bands who dress funny but rock like fuck - not to mention the zine chronicles the life of it's editor who would cut off his dick to get a full fledged line-up that would last for his band - Murder Stars. This is a good looking, good reading, heart-felt, fan-fucking-zine. Ok, ok, maybe it is a tad embarrassing that a guy they covered as a great white hope of glampunk/hardrock ended up replacing Izzy for a G'n'R tour - but they have the tendency anyhow to be down on some glam shit as too marsh

and then go soft on 'em later - but guaranteed no lite MTV metal is kow-towed to - this is a punk zine. So, if Motorcycle Boy, Dogs D'Amour and stuff of that ilk means a damn thing to you -- or say if you're in a band that's misunderstood cuz you don't wear flannels - ya better jump on ATSG and support 'em.

Foster Child is a pretty decent little rag of mainly record reviews. They're by collector scum who don't have attitudes. Anyone trying to keep up with the cornucopia of 7" releases on all the coolest labels would be well served picking up on Foster Child. I especially liked this one review of Iowa Beef Experience - I figure the best way to interest you in this zine is to repeat it verbatim - like all the reviews it is short and to the point. Here goes: "If the idea of Helmet or Surgery (or some other top notch A. Reptile unit) using drugs and advocating their listeners to do the same sounds preachy to you, then bring a bag of sinsemilla and a tokemaster and I'll meet you at the Jr. High School parking lot. You'll recognize me, I'll be the one with "Iowa Beef Experience" tattooed on my eyeballs."

And hey, extra points go to Matt (the writer of this review) for spelling both sinsemilla and tattooed properly! Tony and the Foster Child crew have good taste and express themselves eruditely and in good humor - maybe if more of you bought the damn thing they could use more pix and do more interviews. It's a little stark - but well worth investing in.

High falutin' collector scum with beaucoup credentials

are up to some good with Noiseworks. Take Scott Crawford who did "Crawl or Die", Art Black who did "Away From The Pulsebeat" and contributors like Pettigrew, Christie and Stegall who've all written lots for "Alternative Press" (Stegall has written lots period, including for Flipside at one time) and what you get are some tres knowledgeable samokes trying to clue you in. Hey, you've all choked on a supergroup or two in your time, why not choke on a super zine. Noise Works will give you the encyclopedia knowledge of the cool shit you're just scratching the surface on in most zines. They're not going out of their way to be obscure - instead they provide up-to-date perceptual magnification on stalwarts like Foetus, Mudhoney, Jesus Lizard - the best of the hard you could say. It's got good to great photos, some typical East Coast attitude. All in all nothing to ignore unless you think ignorance is bliss. And though Daniel Johnston ain't "hard" - Art Black's true story about Danny boys peripatetic stay in NYC and beyond is kind of an eye opener about this wild and crazy guy.

Lastly and leastly lets take a look at Sucker. The editor gets the booby prize for the first piece of mail I've been sent here that was "investigated", albeit briefly - probably due to his comment about killing someone - and the obsessiveness of the contents of the zine probably didn't help much either. Cuz what you've got is 3 parts GG Allin fixation, 2 parts serial killer salivation, stirred with that wonderful sick sensibility we try not to know and couldn't imagine loving -- being amused by yes, love, no! Chris laments in his letter to me that he ain't loved - girls ignore him. Gee, I wonder why Chris? I mean guys like Aaron at The Probe, or Tim at DBN or me right here and now might be the type of guys that some Max RnR / Profane Existence PCers would call sexist, or at least sophomoric. But you can bet we're all the type of guys who treat our girlfriends, when we have 'em, like queens. But Chris with your fascination with manic/serial killer stuff, can you blame girls for being a little paranoid about wanting to get to know you better. Even if your sickness is more wanna-be than truly your own. On the other hand Sucker reprinted the bit about this girl who wants to marry GG. And I know Bloody Mess (who definitely had the first GG tribute zine back in the mid-80's) used to have a fine girlfriend - so who

knows. I do know that Sucker is part of a Deadhead type circle of GG freaks who want to trade videos, music, dirty jokes etc. So if that is your scene, then you do need to suck up to Sucker.

A quick word about zines I've spotlighted before that have new or recent issues out that you really ought to send for.

Dregs has a bigger, fresher look. This is the true love issue. This issue rules in Britannia - Duncan didn't back off of his mix of sex and punk - and it is the first zine in a long time where I can remember the featured articles, stories and sometimes even letters interesting me as much as the inter-

views and reviews. Don't forget the free passionate pen pals section.

Saudade is back with Hamish the British eccentric to the hilt. A great great Momus interview, if that don't mean anything does the Happy Family? An early 4AD group, cuz that's where Momus hails from. Eminently readable - comics and poetry zine reviews as well as the usual stuff. Hamish is a fuckin' genius of sorts, he writes the whole damn thing himself.



Lil Rhino is out with a cut out Ritino paper doll included and all you ought to know about the Dallas Texas scene and lots more besides.

I'm probably forgetting someone - but there's always next issue, next column. I hope to have reports on **Black Market**, **Back To Comm** and **A Prayer To Black Hell** for you next time. Maybe even a non-black mag called "Scrape."

Addresses/prices:

THE PROBE, Aaron Muentz, POB 5068, Pleasanton, CA 94566 (510)-606-7341. \$2.50 per issue.

ABLAZE!, 17 Wetherby Grove, Leeds, LS4 2SH, United Kingdom. 7 pounds (10 bucks?) for three issues (with flexis) checks/money orders made out to AblaZe!

DBN POB 3547, Lantana FL 33465. 2 bucks per or trade. SUCKER 1404 Leader Dr. Killeen TX 76542. 1 buck or trade.

NOISE WORKS 9402 Hale Place, Silver Springs MD 20910. 3bucks per or 12bucks for 3/1 year. Year subs get a free CD or cassette.

LEMON POB 6511, Glebe, NSW, 2037 Australia. 8 bucks (comes with 7" vinyl) per or look for it at Tower.

ANOREXIC TEENAGE SEX GODS c/o Nici Rose, 78 Pleasant St., Cambridge MA 02139. 3 bucks per or 15 bucks for next six.

FOSTER CHILD 7635 Marcy Ct., Glen Burnie MD 21060. 4 bucks for 4 issues - be a sport and send five.

DREGS, Duncan Press POB 110, Liverpool, L69 8DP, England/UK. Only a pound an issue! Duncan is into sending out bulk potatoes to small distributors, or arranging for mutual distribution - in bucks to just buy it I'd say send 5 bucks for next few issues.

SAUDADE, Gothic Cottage, High Street, South Moreton, Oxon OX11 9AD, United Kingdom. 6 pounds (10 bucks?) for 5 issues.

LIL RHINO GAZETTE POB 14139, Arlington TX 76094-1139. \$2.75 per issue or 15 bucks for a year/6 issues.

Naturally all these zines want your music. Most will probably trade for your zine if you inquire first.

THE REST OF WHAT IS ON MY MIND

How many people remember the review of **Flipside** in a recent **Ben Is Dead** where Darby and Kerin kinda made fun of us for our not too insightful record reviews and the fact that a band with a **Flipside** staffer in it got praised with no mention of the nepotism factor (sheesh - what are fanzines for but to support what you like for whatever reasons.) So how many people realized that ex-Flipper Krk's one and only gushing record review in the last issue of **B.I.D.** was of a group called Rump. Yep, you guessed it, Krk writes for B.I.D. now, and nowhere does he mention that "Yo! Rumpus Room!" has fellow B.I.D. writers on it. Since he was so hyperbolic about it we now have proof that if his tongue wasn't in his cheek then one of the girls in the group must have her tongue there plenty.

Yo, Kerin - here's a message from me to your Rump! Smooch, smooch! Analingus is in!

Justice Howard got in touch with some pretty pithy verse. She's been doing fictional erotica and articles for many of the same mags that have run her modelling layouts for years - but she saves the real non-fiction for her poetry which she also does the spoken word bit with. Furthermore she's an excellent professional photographer who went to school for it before she began her modelling and dancing career. Tired of pussy-footing around she's buckled down to succeed in word woman/

photog extraordinaire mode. She recently had a showing at a bike shop called "Modern American Outlaws" - check out the tattooed love doll accompanying this column. That's her work, and besides selling the photos exhibited, I'm sure she'd be interested in doing photos for band portfolios/ record lovers etc. I'm gonna try to get a more extensive feature on her, her words, her photos, and photos of her into an upcoming **Probe**. Meanwhile, interested parties can write to her at 312 N. St. Andrews Place, Los Angeles CA 90004. Sending some bucks and/or stamps will insure you get some of her chapbooks with your reply.

It turns out that Pleasant Gehman, semi-drooled over last issue, has her toes in another pie - besides being another fine word woman, she and friends from the Ringling Sisters (and some other gals they know) have been doing belly dancing under the name Raks Masnoun at spots around town like Happy Haus club at the Palms and at the Pik-Me-Up. Be sure and check that out. The name means crazy dancing.

Politics alert: if you are going to vote in November you owe it to me, yourself, and to the nation (in that order) to write in James Moreland for president, he has officially declared his candidacy. That's right, our Falling James, one of L.A.'s pre-eminent punks in the White House. Right now, he's on his "Lumpy" tour with the Leaving Trains. Each gig doubles as a rally.

Sure he has some nutbar ideas like giving land back to the Indians, but he is also going to appoint me as Drug Czar, making it a higher-than-cabinet-level position. If you want an ounce in every stash then vote for James - an ounce of what? Waddya want!?

This is not to imply that James himself has ever had anything stronger than a Camel and Old Grand Dad, but he has the political wisdom to appoint someone who has - and who WILL solve the Nation's drug problem - by redefining it! The problem is the solution. The problem is everyone who doesn't use drugs or in the immortal words of you know who "Problem! Problem! Problem! The problem is you!"

Can't resist a bit of commentary on the last issue. Natch. We won't talk about some of the meaning of my Pleasant piece being obscured by a missing sentence or a couple of embarrassing misspellings that weren't sent in that way - hey, we all know I'm perfect, right! I wouldn't misspell a word - or not too often. But what about that mention in an interview about Rajis now charging under 21's a few bucks more to make up for their lack of alcohol buying. I find that absurdly funny, cuz we all know those that can't do - and probably spend as much money on beers even if they have to have a friend hit the bar for 'em. It would make more sense to charge users of other drugs a few bucks more, since we have little interest in bottled spirits. I think one of the few times I ever bought a beer a Rajis was when I needed to wash down some real dry mushrooms.

As always, printed matter such as: paperbacks (as in cyberpunk offerings mentioned above), fanzines (of course), letters and especially photos of chicks who want 'em run in the column cuz they're in a band, do a zine or have another good excuse. Let's get the prurience thing going here! Can be sent to me at:

Shane Williams

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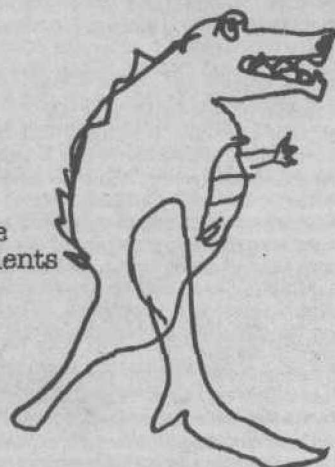
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FRISCOZONE

by Gary Indiana

BIG FUCKIN' SCOOP: Just in case you haven't heard, four LAPD were acquitted by an all-white jury of charges of using excessive force on a black guy. So what else is new? Hey, remember the good old days when they chased us through most of the towns in southern California? Up and down Hollywood, around and around Long Beach, in and out of Huntington Park, Costa Mesa, San Diego, wherever. Too bad we didn't have those little video cameras back then. Of course, most of the punks were white so nobody cared if the cops hit us with billy clubs. But we were a minority! White Minority? On the other hand, I don't remember hearing of any punk that got the kind of beating that Rodney King got.

I'm sure few readers of this magazine, especially the ones in L.A., were expecting to experience the 1965 riots in 1992. Some people are glad it happened, that an outburst was way overdue. It sure got everybody's attention, I'll say that. Now that everyone's paying attention, will anything good come out of it? Like some lasting solutions to the problems in the cities? I'm skeptical. Bush is a weenie, and already he's trying to weasel his way out of it. But this little news item is not going to go away anytime soon.

So what the hell am I leading up to, and what's it got to do with Frisco? The thing is, I'm pissed off. I'm pissed about that stupid verdict, like everyone else, and I'm pissed off about the aftermath. People ought to come down hard on the system, and on the people responsible for perpetuating the same problems decade after decade. But it's time to let it all out now, dig up all the garbage, time to take a look at the system and its critics and yourselves, at all the angles. The L.A. riots for instance. The people that were downtown trashing the police station, I can't blame them, and I would've been happy to leave a brick at it myself. The people out burning and looting, fucking assholes! Sure they got most of the attention that I was talking about, but was it worth it? They screwed a lot of innocent people, and their own communities. Fifty some dead, thousands injured, hundreds of millions of damage (all this in L.A. alone), worth it? I don't think so.

And people are talking a lot about racism, and justifiably so. It's a big problem, no doubt. What pisses me off, however, is that when people talk about racism, it's only white people that are the racists. Let's jettison all the hypocrisy right now! Because the truth will set you free, people! Were those Korean shopkeepers the victims of racism? Hell yes! Those white people who were dragged from their cars and beaten up? Hell yes! The Arab shopkeeper across the street from me who had his windows broken? Hell yes! And who fucked these people over because of their race? Black people! They put that gang of LAPD who beat Rodney King to shame! They tried to outdo the entire history of the KKK in one night!

Not that I don't have any reasonable perspective on this. Lots of people in South Central L.A. have been on camera saying that what some of their neighbors did was wrong. You've got just a tiny minority of ignorant people of any racial group who make the rest look bad or feel ashamed. But the kind of myths and doctrines being spread by some black people, and believed by many, bother me. Guys like Louis Farrakhan say it's OK to hate white people (Jews especially), Elijah Muhammad calls white people "devils" and talks about how evil they all are, man, that's racism at its worst. Of course, these guys want power just like David Duke. Rappers that rant about devils and wildin' and shit, they're a bunch of assholes and just as bad as any Nazi skins. Trendy babies say they got a good beat, I say they need to be beat, just like any racist scum.

Rodney King didn't deserve the beating he got, whatever he was doing that night. That was definitely a vicious racist attack. But racist attacks occur constantly in the city, and you never hear about them. Because if a white person is attacked by blacks just because he's white, and perhaps in "their" neighborhood, well shucks, that's just life in the big city as far as most people are concerned. There're no headlines, no grand jury investigation, no commissions discuss it, black leaders act oblivious to it, and that victim is just another statistic, if even that.

It's about time that we face up to reality. Fighting racism with racism is illogical, counterproductive, hypocritical, and just plain stupid. Ain't no two ways about it. It's a weird kind of Afrologic going around that says that it's a black thing, you wouldn't understand; slavery, racism and oppression justify any means towards whatever end. Uh-uh. Nope. No fucking way. I've done my bit towards helping out poor, non-white

folks, quite a bit of work as a matter of fact both political and actual bashing of (bald) heads. Nowadays I'm pretty cynical and I'm not going to do anything but complain about all this aforementioned hypocrisy, if anyone organizes anything that fights the entire spectrum of racism then sign me up, otherwise I'm not involved until I hear some black "leaders" out there talk about what's really going on.

And hey, not all poor black people are victims! No more than all poor white or Latin or whatever race are victims, I mean the rich people have the system stacked in their favor and race is a factor but there is just a teeny weeny bit of personal responsibility to consider! Be pissed off but don't be a victim goddammit!!!

Wait a minnit, I'm not done yet! What about all the shit that went down in Frisco? Also not a real groovy event. As soon as someone yelled "riot!", a bunch of Revolutionary Wankers and Haight Street hippies and itinerant punquers and whatnot ran downtown and started breaking shit. Like, revolution man, how radical! It was the same old fucking crowd I'm sure, vandalizing anything within reach, large businesses or innocent small ones, forcing the City to spend money on damage instead of using it for constructive purposes, stranding people that want to go home after work. I saw a guy I know who'd just gotten out of jail the next morning, having been "swept" with the crowd. I teased him about falling in with a bunch of mindless rabble and he said "Gary you don't go to enough demonstrations to judge" what goes on. Dude, some people go to too many demonstrations! Freedom of Choice, Honor Labor, Brits Out, Kill the KKK, sure. But I'm not gonna go down and yell "kill the pigs" while dummies break shit, and then wind up in jail for the night, no thanks. As far as the people that got swept out of the Mission on Friday night, I'm not sure if the city was wrong to tell people to stay home or if the demonstrators were wrong for going out. I do know that things were pretty tense all around and the merchants I saw around 22nd and Mission that afternoon were pretty scared. Not a nice thought, losing your business and way of life, I'm sure.

OK, enough social commentary. Phew.

GIGS, WHAT GIGS? Not many shows have I seen, having so much, ah, homework, that's it, got a lotta homework. I did stroll down to Slim's early in March sometime to catch **STIFF LITTLE FINGERS** for my very first time, believe it or not. Somehow managed to miss them every time over the years but even at this late date they kick ass! A really cool show at Mr. Scaggs' roots music emporium, the bouncers are cool there and the crowd was cool and the kids were singing along, knew more lyrics than I did! I was stage left looking at the bass player going, naw, he looks like..... And then they announce it's **Bruce Foxton from the JAM!!!** Well blow my shit away, this is one of the guys that made me a convert (no, not to Modness) at the Warfield on the "Setting Sons" tour way back when. Plumb blew my shit away. Oh yeah, I gave him and the rest of SLF five, didn't wash my hand for days. How about reforming the Jam and coming back with SLF and maybe throw the Buzzcocks in? Now that would be killer.

On St. Patty's day it was down to the Dover Club for the traditional pint o'Guinness and the corned beef & cabbage, which was all gone when I arrived, then off to the SOMA Triangle to see a cool show at DNA, first up was **MOTHERLODE**, a band which really strikes a chord with us country boys and seems to have a big following of city folk as well, their name sez it all check 'em out. Next up was the mega-mega **JACKSON SAINTS** with those very Irish Meade bros. Epic, dynamic, revolutionary, apocalyptic, ad infinitum rock featuring the only Japanese-American female bass player with balls, go see 'em.

Ran across the street to the Paradise, just missed **WILMA DON'T TAP** featuring ex-Housecoat Project guy Jay, actually I peeped on 'em through the window earlier and what with the tap dancers and the albino sax guy it looked pretty interesting. In the main arena however, playing that music that makes Irish people's blood boil, the mighty **POLKACIDE!** We had a pretty good polka pit going (don't knock it if you haven't tried it!) including me dancing with ex-Farm manager Div, lotsa beer and polkadollars strewn about, Buck Naked mixing up the killer beers behind the bar, it was rad, dude.

Even radder was the groundbreaking of the new SF Museum of Modern Art on April 8 down at 3rd and Howard. Someone thought they'd be hip and hire **SURVIVAL RESEARCH LABORATORIES** to stage a machine destructo, little did they know what they were in for. Got down there that morning and

it was fuckin' packed, people spilling out in the streets, traffic snarled, everyone was there, dahling. I pulled up on the sidewalk and stood on my bike to get a look over the fence. Seems they had a few "victim" constructions including a big orgy scene banner and the machines were swerving around tearing up the shit either directly or remotely. The big hit of the day was an old German V-1 engine that belched flames for a considerable distance, Mark Pauline had the swells and photos running for their lives with that. Every time it ignited it was preceded by a sonic boom device that was literally Louder Than God. Anyway the destructo was a big crowd pleaser and was going great guns until some of the stuff caught on fire, ironically enough they'd recently sold the fire station next door but the SFFD showed up pretty quick anyway. Pauline was on the front page of the paper next day getting a \$60 ticket for "creating a fire hazard with a jet engine".

And where else would anyone be on Easter morning than cruising up Mt. Tam before dawn with hundreds of other motorcyclists for the yearly Easter Ride? And a fantastic ride it was, perfect weather, a beautiful clear dawn for once, the fact that you got two hours of sleep forgotten in the adrenalin rush towards Pt. Reyes, that killer brekky and mimosas at the Olema Farmhouse. And later, a Giants game! Who could ask for more?

ERRATA AND ADDENDUM: Ooops did I ever mention that **BOX DOG** is at PO Box 9609, Seattle WA 98109, they sent me a catalog which contains a warning about upcoming trouble from Seattle's **ATOMIC 61** as well as records from **STEEL POLE BATHTUB** (hey, did they break up?), **MR. EPP**, and various others, as well as magazines, books, and video? Hmmm?

And did I mention **HOOSIER CORE**, a little photocopy zine at 1212N. Keystone, Indianapolis, IN 46201, containing band news, scene reports, etc? Well, there ya go.

Do you know that **THE LIST**, PO Box 2451, Richmond, CA 94802, contains everything? That's right, everything is in the List, if it's not, it doesn't exist. You can get it, the enclosed ads, the monthly cool band pic, and a much sought-after **GILMAN STREET** schedule if you send an SASE, I betcha.

And howabout **FREEWAY**, the Improvised Music Association newsletter? Send money to them at 2149 Curtis St., Berkeley, CA 94702-1815. Last ish had Sun Ra, how to make yr own CD, and a whole slew of other stuff that will one day be glossy bound, mark my words.

And for you **GARGOYLES** update, Julia has gone solo and will appear at the Albion June 17, and is doing a CD on XXX with Metal Mike. Lovely Lisa has a three-record deal with XXX so watch for that stuff soon. The Gargs have a new lineup including Allison Gutterslut, look for them June 13 at Brave New World with Jeff Dahl and the **PAGANS**.

After nine years of more or less regular contributions to **Flipside**, as well as even longer labor as a punk rocker, I'm going into semi-retirement, perhaps infrequent writing and slamming. Friscozone will continue for a few issues and then pass into legend, unless someone feels they can shoulder this great burden and responsibility. We have Athena in Concord but I think we need another club slut like me in the City. Send your applications to AI.

So thanks to all, and more thanks will be forthcoming, but please don't send any more records or other band stuff to me. Send all that directly to Mr. Flipside down in Pasadena and will ask him to treat all you Norcals right.

TWO LAST BIG RECORD REVIEWS:::::

GOD AND TEXAS

"History Volume One" CD

Apocalypse of the damned! Way, way, way way good! No way these dudes can be from Columbus O (not Texas) because this is revolutionary, as much a breakaway from other Mid-western bands as Big Black was in Chicago. Like I said last ish of their 7" w. Pain Teens, it's a full frontal assault kids. Total insane energy with a faultless rock bottom groove, very intense. Includes stuff from their first "Industry Standard" LP from early '91 plus newer tunes recorded last Fall, twenty-four tracks and eighty brain damaging minutes, I'd say it's a deal. Rave Records, PO Box 410209, San Francisco, CA 94141

NEIL SMITH

"Live Potato" 7"

Clever, very clever. It's a phony live set! First song Neil sounds just like Gene Simmons, kind of a Kiss-like song, next song more like Slayer or somebody, side two starts with a country tune, the last song could be Cheap Trick perhaps. I mean it really sounds like a '70's concert recording! I think Neil should have his own TV show or something, give him Letterman's spot.

Razor Records c/o B. Smith, PO Box 420865, San Francisco, CA 94142-0865

ATHENA'S NORTHERN NOISE

Yeah, yeah yeah, I know the picture in the last issue is of NEUROSIS, not ECONOCHRIST. I had sent in photos of both bands, only one of which got used, and whoever did the layout got confused. Enough already!

The 16th of February was Monica's birthday. Instead of hanging out in Shitsburg, she opted for going to a gathering in Oakland with bands. Being the nice person that I am, I chauffeured the birthday girl plus friends to the shin-dig in Vanarchy (my trusty van). We either got there late or were drinking outside, but one way or another, we missed ECONOCHRIST. Monica was bummed as they're one of her faves, but not like we haven't seen them a zillion times before, you know?! LUNG BUTTER, the hosts of this event, were the first bands I saw. I don't know what I was expecting, but YIKES!! they made me want to stick my cat in the freezer or something! Next up was the much anticipated RANCID. We all know WHO plays in this band, which almost seems like a Downfall (hee hee) because I overheard several people who had never seen them play before saying stuff like, "I bet they won't be as good they used to be," or "They're just trying to recapture a lost cause," both of which are fucked up things to say; it was almost like they wanted them to suck. I'm sure. Anyways, they didn't. I like RANCID. The last band I saw that day was PAXSTON QUIGLEY (did I spell that right?). I'd only seen them once before and that was at one of their first shows; they have gotten way better. I used to think they were "okay", but now I think they're awesome! The little room where they were playing was packed to the gills and hopping like a hot pan full of oil and corn kernels.

On the 21st of February was the SLEEP record release show at Gilman. Concord hardcore boys, ANAL MUCUS, were the last minute openers. I've seen them better (or is "lively" the word?), but they didn't disappoint either. UPSIDE DAN, bass player for ANAL MUCUS, does a cool little zine called "Chop My Balls Off With A Chainsaw, Motherfucker!" so if you see one around, pick it up; it's main focus is on the castration going on in the scene around here-not everyone in the Bay Area is a shiny happy smart punk or whatever! 976 were the next band. I don't remember what I was doing while they were playing, but I caught the last couple of songs and it sounded cool to me. It was kind of cute, because some girls that I was standing by were raving about the "good-lookin' fellas" in the band. PLUTOCRACY was up third. I remember these guys from when we'd play with them at the Pony Express in Redwood City and their singer was this cute little Danny Partridge look-alike and their song, "Green Buds" was the South Bay hit that they'd play over and over and then again for an encore! They sure have changed!! Nothing is cute about this band anymore. They are loud and harsh and kind of scary. I think they definitely stole the show with the jarring tunes. Santa Rosa behemoths, CAPITALIST CASUALTIES, were the supporting act of the evening, playing a vociferously vindictive (do I sound like Chris Dodge or what?!) set. Their energy level never ceases to amaze me-maybe it's their hair whipping around that adds to the effect, but they sure can jump high! If mammoths could play music, I think it would sound like SLEEP: thundering and unsparing. Where is the album that you promised me, AIP? They concluded the sonorous evening with two Black Sabbath covers.

I know this is a scene/show report, but I just gotta take time out and plug House of Faith in Palo Alto. If anyone in or out of the area is looking for a studio to record at, I highly suggest checking House of Faith out. It's a cool, relaxed atmosphere, complete with a happening record store (CFY Records) and it's cheap money-wise, but not quality-wise. Bart, the guy who runs it is one of the coolest people you'll ever meet, and he won't hesitate to tell you that you sound like crap! He really works with you. My band's recorded there a couple of times along with other locals, HEMI, NEURO-

SIS, CAPITALIST CASUALTIES, FUCKBOYZ, MEAT SHITS, WHIPPING BOY and all the other CFY bands, BLAST!, ALL YOU CAN EAT, and countless others. House of Faith is it and that's that.

I didn't go out for a couple of weeks because I was either poor or when I had money, there was nothing I was interested in seeing. Isn't that the way it always goes...

Towards the end of March, my band, THE DREAD, played a couple of shows down south. We played at the 6th Dimension in the valley on the 20th with local bands, FUNGUS, BAD SAMARITANS, and the TVTVs. FUNGUS (not the funk FUNGUS from around here) opened up the show. I liked them a lot; they would slow down from their fast pace and break into some ska rhythms that I liked a lot. Way energetic (at least the singer was) and fun to watch. I was surprised to learn that they'd only been together for a few months! The TVTVs ended up playing second for some reason. All they did during their set was complain and bitch: "Whenever we play 21+ clubs, no one ever dances. I feel like we're playing one right now..." and on and on and on. Musically they were "okay", but I dunno... We played next. I got stoked because some guy was yelling out requests, but it turns out that Monica was whispering in his ear, telling him what to yell to make us feel important. Oh well. Some guy got thrown into the PA speaker and knocked it over with his head which cut out our vocals for awhile, but all's well that ends well. Anyways, we had a fun time playing. THE BAD SAMARITANS played last and sounded really tight, which is surprising since Eric was telling me earlier that they hadn't practiced in 3 weeks! Some really BIG GUYS like this band. Don't mess with the BAD SAMs! They'll get their fans after you!

On the following night we played at a club called Mancini's. We played really tight-too bad no one was around to see us! The band after us was called WITNESS and they were hilarious! A man that Monica and I spotted outside and guessed to be a greasy pimp type turned out to be the lead singer. They were sort of a country-western/easy listening band. They introduced one of their songs with, "This one's about feeling the first kiss of a good lover." Give me a break! We didn't stick around to see RARE TOUCH who, judging from their photo which was xeroxed onto the fliers for the show, give Tammy Fay a run for her mascara! We went to KMFDM's record release party afterwards and let me tell you, I have never seen anything like it! They had this S and M room in the back and the people there were that most beautiful looking I've ever seen in my life-I just couldn't tell what sex they were. It was quite a culture shock for a girl from Concord like me!

The weekend after, Jeff and I went into Berkeley to catch the MELVINS at Berkeley Square. The band that played before them were called PLAIN FIELD. The singer stomped out onto the stage wearing a plaid flannel shirt and some big overalls looking like he was gonna milk a cow. It turned out that they were from Wisconsin. PLAIN FIELD were really obnoxious and funny and gave THE DWARVES a run for their money and got a high five. The MELVINS were the MELVINS. I'm not a hardcore MELVINS fan, but I do like them a lot. After awhile their set kind of dragged so I had to find a seat to sit down cuz I could feel the varicose veins coming on. I guess you gotta REALLY like them to watch their whole set and not get bored.

Well, that wraps it up for this time. I'll be back so in the meantime, send free stuff, and I don't mean put me on the fuckin' PEARL JAM mailing list like some smart ass did!

ATHENA/The Dread/

Post Office Box 6545/ Concord, CA 94524.

PS: Thanks to WALDO THE DOG FACED BOY for the excellent record. When are y'all playing up here?

THE CAKE MIX

Welcome, one and all. Well, it's official...the next issue will have a feature article on RUDIMENTARY PENI. Thanks to both Mark S. of Denver, Colorado and to Katz of this wonderful fanzine for the info and shit you've sent to me. It's greatly appreciated. Mark came up with a couple of real interesting solid bits of info and physical evidence about PENI and...well...you'll find out next issue! More info is appreciated - including if anyone has a list of PENI live tapes. Please let me know. Thanks.

THE COWS were probably the best live band that I've seen this year. The shows at the Whiskey, UCLA Cooperage Hall and their abbreviated set at Jaberjaw were fantastic. Pick up "Cunning Stunts" (their new album) if you haven't yet. HAMMER-HEAD, who toured with them, with their furious sonic assault were equally as fascinating to me. If you can, pick up their two singles on Amphetamine Reptile (which are most likely out of print).

One band worth mentioning whom I witnessed live at Club Lingerie is SUGAR PLASTIC, a three-piece consisting of Ben Ashbach on guitar and vocals, Kira Geller on bass and Josh Laner on drums. They played a reviving, well-constructed set with a rousing response from the audience. Sounding equal parts PIXIES and XTC, SUGAR PLASTIC is well on their way to some notice. They have a single coming out in the summer...so, stay tuned, kids.

If anyone out there is interested in a cool discography about a cool label...THE SUB POP DISCOGRAPHY: AN INCOMPLETE LISTING OF THE FIRST 150 RELEASES is available. This fanzine is an incredibly put together piece of work with all the info you should know about Sub Pop. It's available for \$2 (well concealed cash, please) to Corporate Free Productions Box 203, 545 San Jose Ave Burbank, Ca. 91501. Witness the love of fans.

This is a short column 'cause I'm preparing for next issue's extravaganza on RUDIMENTARY PENI. Until LOVERBOY reform with John Wetton and start an industrial band (which is a true dream, by the way) SEEYA! Oh, and thanks a million to Kurt Cobain for the great interview he allowed us to perform. I'm not gonna crack.

- Cake

SLEEPWALKERS

Directed by Mick Garris
A Columbia Pictures Release

The transmutation of Stephen King's fictional creations into the medium of film has been a notoriously double-edged sword. On the one hand, filmgoers have been given some truly memorable moments of screen terror: Brian DePalma's icily controlled version of *CARRIE* (1976), David Cronenberg's cerebral *DEAD ZONE* (1983), and Mary Lambert's visceral *PET SEMATARY* (1989). On the other hand, for those brief, shining moments of cinematic fear, audiences have paid dearly by also having to sit through such clunkers as *CHILDREN OF THE CORN* (1983), *MAXIMUM OVERDRIVE* (1986), and *CREEPSHOW II* (1987). Which brings us directly to the latest film to haunt your local cineplex bearing the bloody imprimatur of Stephen King: *SLEEPWALKERS*.

Written expressly for the big screen by Mr. King himself, the film promises big scares and even manages to deliver a few satisfactory shudders before it's all over. Ultimately, when the reputation of America's premiere horror-meister is on the line, they had better be damn BIG SCARES to satisfy today's bloodsoaked, effects-jaded audiences.

The story concerns Mary and Charles (*ALICE KRIGE* and *BRIAN KRAUSE*) a mother/son duo of feline shapeshifters who migrate across small-town America looking for virginal young women. The son romances these unsuspecting maidens and steals their life essence to restore his mother's dissipating life force. When Charles starts to romance Castle Rock's official town virgin, Donna, (*MADCHEN AMICK* of *TWIN PEAKS* and *GAP* Jeans fame), the film comfortably settles into a B-movie grind that holds few surprises.

King's screenplay is a self-contained homage to 1950's 'smalltown America versus the outsider' films that are a staple of the B-movie ethos. *SLEEPWALKERS* owes as much narrative-wise to *THE WILD ONES* (1955) and *HIGH SCHOOL CONFIDENTIAL* (1957), as it does to *I WAS A TEENAGE WEREWOLF* (1957) or *MONSTER ON THE CAMPUS* (1957). In a finely crafted prologue, it is made clear that Brian and his mother have left a long string of unsolved murders in their bloody wake. The opening is an exciting, promising setup. King's mixture of the grotesque and the slyly humorous works like a charm and recalls the spirit of his best writing. Likewise the chilling centerpiece of the film is Brian's symbolic date rape of Donna in a graveyard. The sequence, edited for maximum impact, is quite easily the most frightening in the film. Having the horror take place in total sunlight, rather than in the typical, night setting makes it doubly powerful. Sometimes, the worst horrors take place in broad daylight. A potent fact that horror films have been remarkably slow to pick up on.

Unfortunately, director Mick Garris, (a Spielberg protege on *AMAZING STORIES*), is a pedestrian filmmaker at best. He loses control of the film's rhythm halfway through with a pointless car-chase that disastrously saps the movie's energy. Garris portrays very little personality behind the camera; he's competent, but clearly uninspired.

Madchen Amick gives a winning performance for two-thirds of the movie as an innocent, sweet-natured, and slightly goofy, girl. Predictably, in the final third, she is reduced to nothing more than a simpering, stupid victim who's only purpose is to scream and get knocked around a lot. Alice Krige gives an ice-edged, venom dripping performance as the mother who loves her son far beyond social conventions in the highest, weirdest tradition of Hitchcock. The simple contraction of her facial muscles when she angers is far scarier than any of the dozen gore effects could ever hope to be.

SOCIETY

Directed by Brian Yuzna
A Society Films Release

In 1985, the partnership of Director Stuart Gordon and Producer Brian Yuzna unleashed their landmark horror classic *RE-ANIMATOR* upon unsuspecting moviegoers and set new standards of indecency by mixing gore, sex, and humor in a bizarre witch's brew. Promoted as a spiritual heir to the taboo crunching *RE-ANIMATOR*, *SOCIETY* tries hard to develop a social relevance to redeem its less savory, though more interesting, gore fx sequences. Not surprisingly, the acting is bargain basement with weak actors stretching far beyond their actual talents. The entire concept of *SOCIETY* is a interminably, lengthy setup for a gore-filled, effects extravaganza. However, even that expectant promise dims considerably after eighty minutes of boring exposition filled with Beverly Hills brats, who make the kids of *BEVERLY HILLS 90125* look like rocket scientists in comparison, and lectures on social class distinctions.

It is easy to see that the real force behind the ground breaking mix of over-the-top gore and slapstick humor in *RE-ANIMATOR* and *FROM BEYOND* is Stuart Gordon. His work at Chicago's avant-garde Organic Theatre, including the first all-nude version of *PETER PAN* (I kid you not!), and some of the bloodiest stage adaptations of Shakespeare anywhere, obviously set the tone for his feature film work. Yuzna's forte, on the other hand, is that of a competent exploitation filmmaker whose lofty ambitions carry him beyond the reach of his talents. Without the partnership of Gordon to help him focus those ambitions, Yuzna founders in the muck of his own gory creation.

THE STATE OF FEAR

The art of creating fear is as old as mankind. The talismanic power of myth in every culture is filled to the brim with monsters, flights of fantasy, and dark thoughts that seek to understand the nature of Man. Is he beast, beauty, or both? Death is an overwhelming preoccupation. It is the central mystery of life. It is a fearful journey into the unknown that draws us, unwillingly, to our immutable fate. Today's genre of horror is the bastard stepchild of the fairy tale. Condemned by

intellectuals and outraged citizens as harmful to children's development, offensive to women, and for creating our current 'Culture of Violence', modern creators of horror have been forced into a sub-cultural ghetto. With such pressure placed on artists to conform to a 'politically correct' viewpoint, it's not surprising that horror has hit hard times. Politically 'correct' art reeks of fascism. Those citizens who would determine what art is 'offensive', or seek to further redress political or racial injustice by policing the creation and creators of art, are the very same who would seek to chain our political thought and speech to a new Wall of propriety. The freedom in our dreams, where horror is most powerfully alive, is in direct opposition to those who would wish to control what we think, see, and believe.

To answer the critics, the cynics, the feminists, and the censors: the dark fantasy of horror is not destructive. Its cultural presence is essential in any understanding of who we are and where we come from. Horror does not create the violence in our streets, our homes, or our lives; it mirrors the darkness in our souls.

Even while the literature of fear reverberates with the groundbreaking voices of authors like Clive Barker, Stephen King, David Schow, and countless others, the cinema of fear languishes in poverty and disrespect. A powerful genre capable of producing art of immense value to understanding the human condition

FROM THE PRODUCER OF *RE-ANIMATOR*



has been reduced to a formula factory for hacks. For the most part, original, worthy ideas are few and far between. Only a handful of upcoming releases in 1992 can lay any pretense to successfully recapturing the art of terror. John Landis, the creator of AN AMERICAN WEREWOLF IN LONDON, debuts late this summer with INNOCENT BLOOD. Sam Raimi delivers the third film in the magnificent "EVIL DEAD" series with ARMY OF DARKNESS in July. Brian DePalma returns to his Hitchcockian roots with RAISING CAIN, a thriller in the tradition of DRESSED TO KILL starring John Lithgow. Most importantly, Francis Ford Coppola's new version of DRACULA is a masterpiece in the making. Starring Wynona Ryder (BEETLEJUICE), Keanu Reeves (MY OWN PRIVATE IDAHO), Anthony Hopkins (SILENCE OF THE LAMBS), and Gary Oldman (SID AND NANCY) as Dracula, the film promises the faithful, literary adaptation of the Bram Stoker novel that Hollywood has never undertaken before. If Coppola succeeds, he could very well do for the horror genre what he did for the gangster film in THE GODFATHER movies; revitalize a genre desperately in need of a visionary.

JFK

An Oliver Stone Film
A Time-Warner Release

The proliferation of conspiracy theories concerning the assassination of John Kennedy have taken on all the makings of a modern Grail quest. Noble seekers wade through the veil of lies and cover-ups to discover the truth; a truth, that, in reality may never be understood or uncovered. The Knights of the Round Table failed in their attempts to secure the sacred Cup of Christ because they misunderstood its essential worth and meaning. The Grail was not an object to be won by bravery or good deeds, it was a representation of the attainment of a particular state of spiritual redemption. Likewise, the JFK conspiracy is ultimately a search for truth in a political system that has failed its citizens on almost every conceivable level.

History has idealized Kennedy into something he was not. The real JFK is quite different from the mythic JFK. He was the son of privilege, who was groomed to be one of the power elite. He was a skillful politician who participated in the 1960 Presidential election fraud in Illinois that brought him to power. His Presidency was distinguished by a distinct lack of focus in political and domestic affairs.

It was Kennedy who first committed substantial numbers of ground troops to Vietnam without an essential operations goal. Eventually, this failure would be the root of failure in America's disastrous effort there. There would be no backing down in Vietnam, no 'fantasy' troop withdrawal that has been attributed to him. In reality, that would wait for ten years and the Nixon administration. It was the aura of "Camelot" that gave him his princely identity. The mood of the nation in the early 1960's was one of great expectations for the future. Better than anyone else of his generation, he was the embodiment of America supreme, a Colossus that could do no wrong.

For Oliver Stone, our great chronicler of the turbulent 1960's, the JFK assassination was the defining moment in modern American history. His film is a powerful exploration of the facts. By distilling the essence of the conspiracy, Stone presents a compelling case. In JFK, Stone creates a remarkable achievement in cinema history. His impassioned plea for truth stands alongside the work of Eisenstein, the great Soviet revolutionary filmmaker. But like Eisenstein, Stone's work is also propagandist in nature. It means to convert you to his way of thinking. The indistinguishable melding of documentary footage with fictional footage into a seamless whole is a technical triumph unprecedented in the history of art. Stone literally creates his own version of history, as valid and living as the real one. The moral quandry this presents is trivial next to the glorious achievement of such an undertaking. Cinema has become a living, breathing thing. That the furor over the film could actually inspire the United States government to open previously sealed files to the American public is a victory for Stone and those that believe in the power of artists to influence the world around them. Just as Shakespeare rewrote Plantagenet and Tudor history in medieval England, so has Oliver Stone rewritten our American experience.

I personally have no doubt that there was a conspiracy to kill President Kennedy. I did not need JFK to convince me of that. The proliferation of coincidences presented by our government as the truth is beyond unbelievable; it is a travesty of our democratic faith. It is a reproachable betrayal of us all. The assassination of John F. Kennedy is truly the greatest tragedy Shakespeare could never write about. Thank God we have Oliver Stone to help us understand.

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3Ds

"Hellzapoppin" CD

New Zealand swirly pop gets up with quirky, slightly off Robyn Hitchcock style vocals, lots of fuzzy guitar, and drum beats that remind me of those old New Order 12 inch singles. Real ripe for one of those so called alternative videos that get played Sunday night on MTV. Read a book instead. -Martin McMartin
(Flying Nun/First Warning)

A DIFFERENT KITCHEN

"Whacked" CD

...what no press kit? OR JUST NO PRESS?! I wonder. Pretentious "poppy bass" ego-rock that makes me want to spew a diatribe of biblical proportions. -Thom

(A Different Kitchen, 3941 Wilda Street, Oakland, CA 94611)

AGNOSTIC FRONT

"One Voice" CD

After a fairly long time AF finally release another full-length studio platter that's very well worth the wait. The music is quite a bit more metal than their last effort but the sound and overall attitude that made them the musical bruisers that they are hasn't changed one bit. Great reality-based insights as always with this time a lot of them about singer Roger's experiences with the injustice and penalize systems. Nothing is held back, everything is delivered. One voice is prime bench press propulsive and then some!

-Pookie
(Relativity)

AMERICAN STANDARD

"Salvation/Blood & Miles" 7"

Hmm, how to describe this; well its got rock and hardrock structuring, emcore and posicore influences, decent musicianship, plus its put out by a pretty nice kind of guy. Its not really bad or generic but it just did little for me. Both tracks taken from their 4 song EP, "Coming Up 3's". -Pookie

Musclehead
(Blackout! P.O. Box 544, Yonkers, NY 10710)

AMERICAN STANDARD

"Coming Up 3's" CD

These God-lovin' bands are driving me crazy! This new four-song e.p. is like your worst nightmare - a concoction of PEARL JAM/BLACK CROWES and real produced to boot. Fifteen minutes of ignorant salvation rock. Natas to you all. -CAKE

(Blackout Records P.O. Box 544 Yonkers, NY. 10710)

A SUBTLE PLAGUE

"I Wanna Kill the President/Only Suckers Vote" 7"

Lots of wierd percussion and strange vocal emmissions permeate throught this "haunted-sounding" slab. Lyrically interesting— "Kill the President" makes total sense, yet "Only Suckers Vote" gets downright stupid at times. Only my opinion, form your own. -Thom

(Harp Records, P.O. Box 460465, San Francisco, CA 94146)

ATOMIC 61

"Heartworm" 6-song 10"

A band from (gasp) Seattle composed of ex-members of MR. EPP/ FRED'S CRASHSHOP/DICKLESS. Not your usual grunge, though. More like a real damaged SOUNDGARDEN with Lee Ving vocals. Imagine that, boyz! It spits, grunts and fucks....Slight annoying funk influence but, nevertheless, a worthwhile release. -CAKE

(Box Dog Sound P.O. Box 9609 Seattle, Wa. 98109)

BADGEWEARER

"F.T.Q." LP

Intelligent protest funk-punk band from Glasgow with a bit of (believe it or not) THE EX thrown in for good measure. "Inflexible Experience" and "Rod Stewart's Penis" are the strongest cuts here. Usually, I hate these type of bands, but there's something very cool at work with these guys. Sort of a D.I.Y. attitude that sticks. -CAKE

(Gruff Wit Records 127 Down Hill Street Glasgow, G12 9DN UK \$14 ppd)

BAD RELIGION

"Generator" LP

Well after all the times I thought that Bad Religion had become a tired bunch of lazy "alls I can play are 3 chords" bunch of go through the motions Ramonesite bozos that should hang it up; well I take it back. Why, cus this is really good. the music varies from song to song like it should while still retaining all the drive and catchiness, proving that every song doesn't have to be fast and have power. (I'm sure that will burn out the anal retentive thrash kiddies.) The lyrics, covering many topics, are all really good and are devoid of all those "gee look how smart I am" Ten dollar words. No filler material to be found. I like this album cus it shows progress is better than stagnation anyway. -Pookie Musclehead
(Epitaph)

BEATNIK TERMITES

"Ode to Suzy and Joey/Termite Hop" 7"

BUZZCOCKS meets THE KNACK. Even though it sounds JUST LIKE early "new wave," this disc is still pretty unique for 1992. Check it out, it's catchy. -Thom

(St. Valentine Records, P.O. Box 06121, CLEVELAND [the most UNDER-RATED scene in the US!], Ohio 44106)

BECK'S PISTOLS

"Lockruf der Wildnis" 3-song 7"

VERY early punk-sounding, but since this is in German I can't figure out if it's a skinhead record or not— it sure SOUNDS like SKREWDRIVER, though. So beware. Maybe the "Oil Oil Oil" chants give it away, eh? I fucking HATE racists! -Thom

(B. Buchmann, Bahnhofstr. 94, 4223 Voerde Germany)

BFD

"Take My Body" 4-song 12"

Dance-industrial cliché of the month award for this release...with religious/newscasts and a sample of Robert Plant screechings all strung together for your spending pleasure. -CAKE

(Neon Records 322 West 57th Street 7th Floor NY, NY 10019)

BIG CHIEF

"Strange Notes" 7"

A Sub Pop type rock band trying to be Zeppelin and doing a Germs cover. Actually subtract the wannabe Plant vocals and this sounds pretty interesting. Comes on a lovely blue vinyl disc with a hand-etched B-side. "Dammit, one of you give me a urine sample!" -Pookie
(SFRTI)

BIG DAMN CRAZY WEIGHT

"Bet/Holes" 7"

Nice, sludgy, type grunge with an edge that keeps you interested. The tunes have quick pace, while keeping their heavy edge. Decent. -Thrashead
(Resin Rec., 2300-B Central SE, Suite 198, Albuquerque, NM, 87106)

BIRDSKIN

"Home/She Builds" 7"

These guys sound like they can't decide whether they are the BUZZCOCKS or the MINUTEMEN or PEGBOY. Problem is, they are none of the above, and they sure aren't being themselves. They ARE boring. Dull pop-songs with no real edge or purpose that I can find. Is suicide an alternative? Because this record sure as fuck isn't! -Thom

(Kelt Records, Jacobijnestraat 10 -3512TH, Utrecht, The Netherlands)

BIZARRE SEX TRIO

CD EP

Take your basic techno-dance drum beat, add plenty of repeating dialog samples, fuck with it big time - and this is what you get. 5 songs, "Homo Erectus" has it's moments (it's short!), "Rub A Dub Dub" has a nice effects feel to it, but mostly a non-distinct project. -Al

(Invisible POB 16008 Chicago IL 60616)

BLAGGERS I.T.A.

"Blaggamuffin" 12" EP

Very creative and talented English punk here. Reminds a lot of the Instigators, Snuff, and the Subhumans. Musically they throw all sorts of styles together very well. The lyric are very political, I love it when they rip into fascists and then break into a cover of The Kids Will Be United. They even take a couple great potshots at the Clash on Brixton '91, I thought that was great. -Thrashead
(Words of Warning Rec., P.O.Box 119, Newport, Gwent, Wales, NP9 7YD, England)

BLEACH

"Shotgun" 3-song 12"

Drum-heavy, catchy-vocals; big buzz on this band in (of course) England. Unlike their contemporaries like LUSH, RIDE, STONE ROSES, etc, BLEACH have their own sound with a slower, less atmospheric, more instrumental feel. If I were you, dear reader, I would give this one a chance...or two. -CAKE
(Mudisc)

BOORAYS

"Pick-up Truck/Stop, Drop and Roll" 7"

Real good punk/pop DEVO/BUZZCOCKS sound. Great Mothersbaugh vocals. Makes me want to get up and boogie to the tunes, man. The B side starts off kinda like TELEVISION's "Marquee Moon" and a MC5 tune from the latter's greatest album "High Time". Fuckin' genius simple bands rule. An A+. -CAKE
(Faye Records P.O. Box 7332 Columbia, MO. 65205)

BRATMOBILE

"Kiss and Ride" 7"

WOW! No bass except for the last song, with just a guitar, drums, other percussion and a BAD ATTITUDE. I fucking love this! Sounds like a stripped-down and slowed-down S.T.P. [from NY!] ... GET THIS! -Thom

Homestead Records c/o Dutch East India Trading, P.O. Box 800, Rockville Centre, NY 11571-0800

BRUTAL OBSENIETY

"Dream Out Loud!" LP

"Yeah, REALLY brutal and obscene! This record opens with 'birdie' noises! I thought to myself, When the music DID start, I was 'treated' to speedmetal that only POOKIE would love. -Thom

(Prophecy Records, P.O. Box 213, 1740 AE Schagen, The Netherlands)

BUFFALO TOM

"Let Me Come Over" CD

Sounding less like DINOSAUR JR this time around, the three piece issues their third album which has a more personal feel and sound than their previous albums. "Staples" is a powerful cut. "Larry" is a sweet sensitive song to listen to when you're at the end of your rope and ready to face the end. Nice.

-CAKE

(RCA/BMI Records)

BUFFALO TOM

"Let Me Come Over" CD

I actually bought this for a dollar from Edwin 'cause I never heard this band before. Lamer than the mellowest most introspective Replacements or R.E.M. I would have gotten more satisfaction if I had wiped my big ass with that dollar. -Martin McMartin (BMG/Beggar's Banquet)

BULLOCKS

"15 Hours" 4-song 7"

The RAMONES meets the CLASH in the spring of 1977 and they don't get along very well. The last sentence doesn't really mean anything but I thought it sounded cool. About this record: bar-chorded, early-punk rooted, typical '77ish punk rock. You've heard it many times before, I assure you. -Thom (Teenage Rebel Records, Gerresheimer Str. 16, 4000 Dusseldorf 1, Germany)

BUZZOV-EN

"Wound" 4-song 7"

Strip away the vocals and this three-piece ends up sounding like Amphetamine Reptile meets Nirvana clones bullshit. Put the vocals back into it and it becomes a real mess! Lock this guy up before he HURTS someone!! Well executed grunge that will easily get rid of any blood clots you may have due to high cholesterol intake. -Thom

(Allied Recordings, P.O. Box 460683, San Francisco, CA 94146)

CARCASS

"Necrotism - Descanting the Insalubrious" CD

The third release from these grind metal med students sees a lessening of the speedier parts (personally I dug the cruise control on high) but they definitely haven't limped out and become the darlings of eMpTyV's "Cheeze Wankers Ball" in no way. The lyrics aren't as easy to understand this time around and obviously a lot of time went into writing them which would probably take me even more time to try to explain them. Let's just say you've heard of "PC" (Politically Correct), well these guys are "AC" (Anatomically Correct). Dissection was never this fun or actually stimulating!! -Pookie (Earache/Relativity)

CELTIC FROST

"1984-1992 Parched With Thirst am I and Dying" CD

During the early to mid-eighties several bands would emerge to influence a new harder

wave of metal that had little in common with the Motley Crue/Quiet Riot bands of the day. Celtic Frost, over in Europe, inspired by Sabbath, created a sound devoid of pop cheesiness. Anyhow, this is a pretty cool collection of tracks, some rare and unreleased. Metal with identity. -Pookie (Lost and Found, IM Moore 8, 3000 Hannover, Germany)

CHAINSAW KITTENS

"Flipped out in Singapore" CD

Somebody here can write damn good original songs while copping cool influences. I heard "Heaven Tonight" era Cheap Trick and some heavier Raspberries all over this. (Two pop-rock bands ripped-off blind these days with little credit.) A little heavy on the hip-heroin references and oceansized contrasts ala' Jane's Addiction. (Another so-called original 90's band with more obvious 70's influences than the gushing, knee-jerk music press bothered to talk about). Butch Vig's production steers the heaviness toward the surreal and is worth a mint, I'd say. -Martin McMartin

(Mammoth Records, Carr Mill 2nd Floor, Carboro, NC 27510)

CHRIS CARTER

"The Space Between" CD

Edited down to 76 minutes, this was originally released as a 90 minute cassette by Industrial Records in 1980 and recorded between '77 and '80 at the studios of Industrial and Throbbing Gristle. What you have here is a whole slew of electronic/synth tunes that are a blend of Throbbing Gristle and maybe Tangerine Dream, and being that they are only instrumentals though it's hard to say whether they really stand the test of time. On a similar note, Mute has a whole crop of cool reissues by the likes of T.G., Fad Gadget, Swell Maps, Cannon, and on and on. -Pookie (Mute/Elektra)

CNF

cassette

If this cassette was sent in as a joke, then you are really sick, twisted and demented fucks. If you're serious, then your parents should have done the world a favor and aborted you, for they have committed a big-ass sin giving birth to such an ignorant, prejudice, racist, vermin scum from the bottom of my shoe, piece of shit like you! Fuck you, Satan's anus! It would nice if you got sacrificed at a Black Mass you FUCK! -Bianca (no credit deserved, no address given!)

COLORED GREENS

"White Out/Flag People/Cunts Pirate Sea" 7"

THANK GOD it is only a 7" because if I had to sit through a whole album of this I would literally PUKE colored greens—and purples, too. The world has ENOUGH lame pop in the top-40, the underground sure as fuck don't need it! This band is probably much better when they play with themselves rather than to an audience. -Thom (Colored Greens, 333 Berry St., #3, Brooklyn, NY 11211)

COWS

"Cunning Stunts" LP

The Cows amaze me in that you can close your eyes and hear a hardcore band (sort of cross the Dead Kennedys with the Lazy Cowgirls) and look at these guys and see a progression from that. All the twists and innovations make for an interesting record. These blasting tunes, with the help of a trumpet here and there, will amaze you -

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better yet, see them live. That's the picture I get. - Al

(Amphetamine Reptile 2541 Nicollet Ave. S. Minneapolis MN 55404)

CRACKERBASH

"Holiday" 7"

Another great pop band along the lines of Big Drill Car. I didn't really get into these guys until I saw them live, when they blew me away with tight harmonies and raging power chords. I'm looking forward to hearing more.

- Al

(Sean 714 S.E. 19th, Portland OR 97214)

CRAMPS

"Look Mom No Head!" CD

Goddamn if the Cramps haven't been around for the longest time. With a lot of bands there's a fine line between saying that they are stagnating or praising them for sticking to their guns for so long. The Ramones are a clear cut example of a band totally stagnating into a completely boring version of their former selves. I witnessed this live. When I saw the Cramps live, the I knew the exact opposite was true, and I could listen to this disk having total faith that they believe. Of course they had a bit of a revitalizing with new members Nickey (that guy from the Weirdos) and Slim (from the Mad Daddys) and this disk is indeed quite a bit stronger than last years "Stay Sick". I could complain that I liked when they leaned more towards speedier punk songs, than slower blues (like they do on this offering), but hey, I wouldn't want them to stagnate! All in all it's definitely the Cramps, and it's not bad. - Al

(Restless 1616 Vista Del Mar Ave., Hollywood, CA 90028)

CRAMPS

"Look Mom No Head!" CD

Well, ya' know I really dig a band when I rush out and pay full-price, new, for a CD release unheard. It's just that I could barely contain myself when I found out that Lux and Ivy recruited monster bass player, former Mad Daddy, and New Jersey transplant, Slim Chance for bass duties. Hence, the best sounding Cramps record in years, surprisingly minus long time skin-pounder Nick Knox. Gotta hand it to Poison Ivy for choice guitar work, in the past obscured behind Lux's nut-house ravings, which by the way have never been sharper. Choice obscure covers, boss originals, v-8 sized production, and an Iggy Pop guest appearance are just a few reasons to re-discover the Cramps, or get your mind blown up for the first time. -Martin McMartin

(Restless)

CRUCIAL YOUTH

"A Gig Too Far" 6-song 7"

EXCELLENT hardcore. ESPECIALLY the disc-opening "Caffeine" and "Just Say No." Light and fun, yet nasty as fuck. All of the songs are "straight edge" with one very important difference — they are making fun of it. Me like this lots, you will too. -Thom (B-Core, JORDI Apdo. Co., 35221 08080, Barna, SPAIN)

CURRER BELL

"Sinky/Camel's Iris" 7"

Cool slide-guitar, weirdo bass and percussion and nice female vocals. Similar sounding to bands like OPAL/DOWNY MILDEW. Too limited, hand-numbered edition. Cover looks like three primates relaxing while working on clay pots. Getcha copy. Limited to 300. - CAKE (Faye Records P.O. Box 7332 Columbia, MO. 65205)

CUSTOM FLOOR

"Homeless/UPS Driver/In My House" 7"

Minimalist mid-tempo "alternative" music with a lot of holes in the frequency spectrum. Sounds hollow and mushed. You might like this, but it doesn't thrill me at all... They would also probably put me to sleep live. -Thom (Goldenrod Records, 228 19th Street, Del Mar, CA 92014)

DAG NASTY

"Four On the Floor" LP

So you all just happened to be in L.A. at the same time and decided to record an LP together. A likely story I'm sure. Anyway as Thom stated last issue "This is really poppy", but unlike Thom, I kinda like this disc. Sure it's a bit slick and almost to precise at times, but still most of this is so catchy and contains more tasty licks than Playboy's Miss March and April combined. Hard pop tunes about life and it's little rat races. - Pookie Muscledhead (Epitaph)

DARK GLOBE

"Two-Headed Happiness" CD

There appear to be a couple of opposing forces at work here. On the one hand, ya got yer 50th rate delicate semi-Syd Barrett mellow ballads, written up primarily by the singer, minus whatever insanity Syd used to make it work. Then, just when you're bored simple, they tack on about four super heavy ballbusters covering cut faces, drug rip offs, and halter skelter which are the result of collaborative writing effort. A great single to be had somewhere among the 16 tracks. My motto: less is more. -Martin McMartin (Non-Existent Records, 8863 Lemon Ave., La Mesa, Ca. 91941)

DAWSON

"How To Follow So That Others Will Willingly Lead (Oh My Godley and Creme Cheese)" LP

An overload of sound. Great cover art, nice inserts; sound with lots of grooves that doesn't stay in any one place for more than a few seconds. Disturbing lyrics. Check this one out, it'll keep you quite busy. -Thom (Gruff Wit Records, 127 Downhill Street, Glasgow, G12 9DN, Scotland, UK)

DEAD KENNEDYS

"Ted Kennedy Liver Transplant" LP

We (or at least I) don't bother reviewing many bootlegs because not being a collector, I just don't care to hear a million BAD versions of something that is already available and sounds good. This one is an exception, besides being a great band like the Dead Kennedys, the sound is also pretty darn decent (for a bootleg). Someone scamed a board mix and this is a good document from the Farm in S.F., on marbled colored vinyl, with a cherry red label! One to look for. - Al (Party God Records, Somewhere, USA)

DER TOD

"I Scream/Indecisions" 7"

I'm not sure that this isn't a SPLIT 7" because "I Scream" is a cool fucking song with lots of TWISTED progressions with which the insane vocals work well. However, "Indecisions" is simply a boring, slow, dragged out metallic waste of time. -Thom (Der Tod, Balbo Fausto C.P. Aperta 12075, Garesse, Italy)

DESTRUCTION RIDE

CD

Run of the mill blues based-boogie rock, with only one sappy ballad, surprisingly. "William Wilson" is plagiarized directly from a short

story, Edgar Allan Poe. I think, without credit, which is total fuckin' bullshit if that's true. Boo. -Martin McMartin

DETONATORS

"Billion Dollar Nazis" 7"

Since I didn't think to highly of their stuff on the split 7" with Econchrist. The guy Paul, who put out this record wanted to know if I thought they had improved any. Well the musicianship has gotten tighter and more complex, the vocals are fuller ala Poison Idea, and they sound a bit more hearty too, so I'd have to say yeah. Better than most punk/HC tunes, one of which being a thrashed out version of The Jackals "I Hate the Rich" (not the Dils song as someone in Maximum had stated). All with decent anti-system lyrics. Look for a new LP maybe coming soon. -Pookie Musclehead (Insurrection, P.O. Box 4314 Santa Rosa, CA 95402)

DIE MONSTER DIE

cassette

Nothing too original; heard it, seen it, done it before. Gothic vocals, poppy riffage with a lot of warm fuzzies added which turn the whole thing into nothing. -Bianca (no address given, whata shame! Boo hoo...)

DISCHARGE/EXCRETIONS OF WAR

Split EP

Discharge are another Swedish version of Discharge and rock out accordingly. Excretion Of War have a faster Anti-Cimex, Mob 47 type attack that fucking rips, killer 7". -Thrashhead (Finn Rec., V. Storg 7 B, 633 42 Eskilstuna, Sweden)

DITCH WITCH

"If I Lose/Strung" 7"

Ex-members of 2.2 CHILDREN/UNTAMED YOUTH make up this unhappy band of poppy punks. Kind of like a hybrid of HUSKER DU/SMITHEREENS and "oh-so-depressed-to-leave" wallowing. But don't cry, buy this... cause I'm sure you'll fall in love with the cat on the back cover. -CAKE (Faye Records P.O. Box 7332 Columbia, MO. 65205)

DOGBOWL

7"

"Man with the Plucked Out Eyes" is sorta goof-ball Dr. Demento rock, but more evil for sure. Kinda felt like, "This is so funny why don't I slit my wrists or something." "Blue Fur-Bosom Girl" is a hiccupy twister, with a great "I'm drunk every night" chorus. Wacky. Guffaw Guffaw. -Martin McMartin (Vital Music Records)

DOUBTING THOMAS

"The Infidel" CD

Very slow paced modern disco stuff. Lots of samples and sounds, but all based in very slow, moody synth soup. For special tastes, pretty hardcore Wax Trax stuff. -Thrashhead (?) (Wax Trax 1659 N. Damien Ave. Chicago IL 60647)

DUCK HUNT

"Holiday/Vacation" 7"

Steve Fisk-madness which does sound like those cheesy '50's style duck hunt participation games that you find at carnivals. Your kids will thrill at the insanity; your wife will scream at the ecstasy and you will find yourself overjoyed at the prospect of participating.... -CAKE (K Records Box 7154 Olympia, Wa. 98507)

DUH

"Blowhard" CD

Tad barrels down the interstate in a big monster rig with dueling tape decks blaring Flipper and Butthole Surfers, then takes some ugly turns n' twists for the better. I'm going to sound like a complete idiot (and the person typing this best not interject anything, yea, I know what you were thinking premature drip) next time someone asks me who one of the most meanest grunge rockiest bands around cus all I be able to reply is "duh." [-sound of a cymbal-crash... I couldn't help it, sorry, dude! -Thom] Understand?! -Pookie (Boner, P.O. Box 2081, Berkeley, CA 94702-0081)

DWARVES

"I Wanna Kill Your Boyfriend" 7"

Two tunes recorded in '87, one slower, the other faster, with a touch more of their older 60's garage feel mixed in with the Stooges on speed sound and their usual unpolitically correct outlook. What the Dwarves lack in some areas they make up for in sheer over the top power and snotiness. -Pookie (SFRTI)

ENDTABLES

7"

Remember when there were bands that had a raw basic but yet individually identifiable offbeat sound like modern warfare, urinals, Rhino 39, etc. and were considered punk, well this lies in that classic vein. Recorded in '79 by what I believe was a band native to Louisville, KY and both tunes deserving very much to see the light of day on vinyl. Now I must shove a safety pin through someone's larynx and do the worm in broken glass duuuude. -Pookie (Self Destruct, 1901 Bainbridge Row Dr., Louisville, KY 40207)

ERCHINT

Blaze 7"

Mix equal parts metal, hardrock, HC with lyrics on the slightly less cheery side of life and you've got a forceful mean machine that at times approaches the Rollins Band on several levels. Their 2nd stamped piece of petroleum by-product, lets see a 3rd. -Pookie Musclehead (Self Destruct, 1901 Bainbridge Row Dr., Louisville, KY 40207)

FAD GADGET

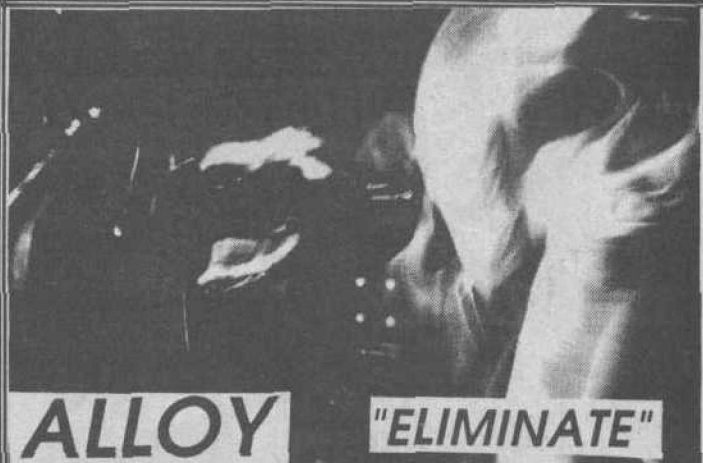
"Under the Flag" CD

When one recalls "New Wave" synth-pop, of worthy mention would be O.M.D., Human League, Ultravox, etc. and of course Fad Gadget. The main thing though that set the Gadget apart from its contemporaries was the fact that while others felt content to mainly write songs about nonsensical topics like space love and telephone circuitry, Fad Gadget's main man, Frank Tovey, made good observations on a stupid, sheepish society. Now, Fad Gadget's whole catalog of subversive synth-pop is available once again. Don't hesitate: steal 'em, swipe 'em, collect 'em. Thanks Felice for this one. -Pookie (Mute/Elektra)

FEARLESS LEADER

"!\$!" LP

The first "I" is upside down—I think they did that just to piss me off! Anyway, this record was a long-time in the making—this band has been around since 1985 and has JUST released a record. Worth it? I think so—see their interview this issue... we talk all about this thing. -Thom (Hell Yeah POB 1975, Burbank, CA—send



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FEARLESS LEADER

"I#;\$;I" LP

The music is pure KISS run through a GVAR meat-grinder. Satire effect is in order. Gruffy and wah-wah guitars used for main effects. Bits of NY DOLLS and SWEET thrown in for good measure. Also, if you're a fan of Spam, you'll like it. Best cuts: "Hey, Satan" and "Sunshine Superstar", a half-side long epic with Jagger/Nugent antics. - CAKE (Hell Yeah Records/Dionysus P.O. Box 1975 Burbank, Ca. 91507)

FLAT DUO JETS

"In Stereo" (CD)

A twenty minute e.p. recorded at a one of their first practices in late 1984. You could swear that these guys are veterans of the '50's Rockabilly-era. The CD even looks like a 45-rpm seven inch single (YAY!!). There are five covers in this non-stop charade. I think that the CRAMPS would be very happy to hear this. - CAKE (Sky Records 6400 Atlantic Blvd #220 Norcross, GA. 30071)

FLEISCH

LP

German HC that isn't quite hardcore and isn't quite punk—it is somewhere in-between. Hard to place, yet quite accessible. Some lyrics are English, others German. Who cares, though? The whole thing cooks. - Thom (Far Out Records, c/o Frank Scheier, Strettbachstr 39, 8600 Dubendorf, Switzerland)

FLOPHOUSE

3-song 7"

Pop-style melody (are bands getting softer?) from San Francisco with Malcolm X on the purple/brown cover. Bits of feedback amid the grating beauty. Like a newborn puppy given to Calvin of K Records. - CAKE (Harp Records P.O. Box 460465 San Francisco, Ca. 94146)

FLOWERHEAD

"Turmoil in the Toybox" cassette

Lame sappy cowpoo that I really do not wish to discuss cause it sucks so bad, but what the fuck. It didn't get me off, yawn. Boring. Snore. This was recorded in "the sweltering summer of 1990 in an EMPTY house in Austin, TX, on a 4-track recorder" and need I say this tape is shit. Don't step in it! - Bianca

("Management": Leslie Aldredge, 455 West 43rd Street #5A, NY, NY 10036)

FLY ASHTRAY

7"

Pretty subdued for a Vital Music release. Mellow, jangly, swimmin' in the clouds sorta feel. A low budget My Bloody Valentine? For mellow fellows, and wrinkled forehead, heavy thinkin' gals, I suppose. - Martin McMartin (Vital Music Records)

FLYING SAUCER

4-song 7"

Sounds a LOT like CUSTOM FLOOR—could they be the same band? Except that the production is a bit better and the vocals are straight out of Woodstock... Gag me with a pitchfork! - Thom (Homestead Records, P.O. Box 800, Rockville Centre, NY 11571-0800)

FOOL KILLERS

"Through the Night/Strange Light"

More pretentious, wimpy bullshit not unlike

most of the flick-wristed acoustic-laced spineless harmonized CRAP I have heard lately. It fits in the "Where are they now?" file already... - Thom (Spinning Marva Records, 706 Nob Hill Avenue N., Seattle, WA 98109)

FOREHEAD

"Everything and Nothing/I'm Alright" 7"

How a band can take "standard" metallic riffs and create a totally UNIQUE record with them amazes me. Nastly! It makes me feel like I am doing something illegal [never mind that I AM, though!] Purchase, or better yet, go loot a record store like everybody else is doing right now in LA and make this record your goal. As a matter of fact, grab ALL of the copies before you set the building on fire, ok? It would be a shame to see ANY copies get torched... - Thom (Rotz Records, 17 North Elizabeth Street, Chicago, IL 60607)

FRED AND JESSY SPECIAL

7"

A goof on bohemian spoken word poetry, I guess. It's as if the clock has been turned back to the free love 60's and you found your sensitive sister's diary, got drunk, and read her bad poetry into a shitty cassette player. Yeah, that's it. - Martin McMartin (Vital Music Records)

FREEZE

"Five Way Fury" CD

A pretty tight performance from this longtime Boston punk/hc institution of a band captured live probably not more than a year ago. This band had some good original lyrics and boy does that drummer beat the shit out of his set. 20 rippin' tunes including standbys like "Nothing Left," "Boston Not L.A.," "American Town," etc. No rest for this prolific label. [By the way, I wish to thank Cliff Hanger for sending me that copy of the "I Hate Tourists" single! I truly appreciate it more than I can convey! - Thom] - Pookie (Lost & Found, IM Moore 8, 3000 Hannover, Germany)

FRESH VEGETABLE SPAGHETTI SAUCE

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This is actually quite good for a Trader Joe's Product. Much better production than their green pepper/mushroom version. So "to-mato-ey" it could almost pass for a salsa. I prefer it on Rigatoni, rather than Spaghetti, because I like the way the onions get stuck in the little round holes. Very tasty. - Martin McMartin (My Refrigerator, 1423 Beer-Gut Lane, Fat-Ass, CA, EIEIO)

FRIGGS

"Come Now/Dance of Love" 7"

Usually I tend to like girl-bands because I have this fantasy that if they come to LA and I give them a good review then they will want to, well, you know... do me. I seriously doubt that this is even remotely true because it has NEVER happened, but IF it is [I live in Fantasyland, I KNOW], and this female trio comes to town, I will see a sex-therapist. Both songs are "A-sides" that sound more like "C-sides" to my ears. They both basically sound the same—bad. However, there is a "deep" conceptual message on this if one listens closely enough: "Come On now baby...come on...let's do the dance of love..." These lyrics are repeated in both tracks. Kill me, please. - Thom

(The Friggs, Box 605, Camden, NJ 08101 [no it's not DIY—they are distributed by Skyclad...])

F.Y.P.

"Made In U.S.A." EP

Decent teenage thrash with a lot of spunk and energy. Good personal and political lyrics here. The record as a whole totally reminds me of hardcore circa '84. Very enjoyable. -Thrashead
(Recess POB 1112, Torrance, CA. 90505)

GG ALLIN AND THE MURDER JUNKIES

"Watch Me Kill" EP

It's definitely GG. Sick, loud, grungy, and out and out obnoxious. Just the way we like him. -Thrashead
(Fuckin' A/Stomach Ache Rec., No Address)

GIRLS AGAINST BOYS

Nineties vs. Eighties" CD

Smelled like white boys rappin' over drum tracks and samples, acting a bit angry about this or that. Ugh. -Martin McMartin
(Adult Swim, PO Box 5960, Wash. DC 20016-1560)

GLAZED BABY

"The Big Lie/Sock Hop/Plow" 7"

As I sit here writing this, I often wonder just how a band can put together a record that sounds just like so many that came before them—with absolutely NO original anything to speak of. GB is trying so desperately to sound like the AM-Rep thing—especially HELMET, but don't even come close. Why bother? -Thom

(Sweet Fetus Recordings, P.O. box 2862, Woburn, MA 01888)

GO-DEVILS

"Head Full of Hole/Chicken Livers" 7"

Big warped n' grungy sickness, probably passed along by the Buttholes and Jesus Uzi. So put this on the turn table, press the eternal repeat button, and lay down in bed sipping warm milk and coughing up phlegm for an eternity. -Pookie Musclehead
(Planet Todd, P.O. Box 55408, Atlanta, GA 30308-5408)

GOOD AND TEXAS

"History Volume One" LP

If Husker Du stayed on the path blazed by their classic EP "Metal Circus" this is probably what it would have sounded like. Total feedback and layered guitars spitting fire in random directions. Guitarist and vocalist John Humphrey has the Mould style down pat and also does things to make it strictly his own. The whole band construct this amazing wall of sound, to only have it come crashing down on your puny human form, just like dare I say Husker Du circa '82-'83. Get the picture, now get the recording damn it. -Thrashead
(Rave Rec., P.O. Box 410209, San Francisco, CA., 94141)

GODFLESH

"Pure" CD

More monstrous grooves mostly along the lines of "Slavestate," which means more dance/rhythm oriented drum machine beats, light sampling and huge repetitious overbearing guitar riffs that could roll over a densely wooded area and turn it into an asphalt parking lot. I somehow don't think though that they'll remain very interesting without some future overhauls in their approach. But even with that said, I still say up with Godflesh; and up (in a big fiery blast!) with people. -Pookie
(No address given)

GOO'S FAVORITE BAND

"Shacknasty" CD

Are you as tired as I am of stuff too obviously

influenced by heady "thinking man's" (Yuk!) singer/songwriter type guitar bands like the Replacements, Soul Asylum, Husker Du, etc., etc., etc.? Even worse is when they throw in those metallic hard rock guitar chunka type chops to update the whole thing and further obscure the rehash. Can you imagine how bad it must suck living within spitting distance of Minneapolis if ya' actually wanna get with the 90's? -Martin McMartin
(Twintone)

GRAVEL

4-song 7"

Sad songs of being hopeless, but finally being able to break through the bullshit barrier (hate is so terrible - just useless). "Halfway" is a powerful song and the best cut on this e.p. -CAKE
(Knu-Yr-Own/K Records Box 7154 Olympia, WA. 98507)

GRAVEL

"Pointing Fingers At Faces" CD

Boring, dull "every fucking song sounds the same! EVERY one of them!" rock-n-puke. Simple progressions, simplistic beats, lame harmonized vocals WAY OFF KEY, and especially the acoustic intro on "Taken" made me want to add this one to my coaster collection. There is a can of Pepsi sitting on it right now, as a matter of fact. Perhaps I should take it OUT of the CD player first? -Thom

(Jade Tree, 2310 Kennwynn Road, Wilmington, DL 19810)

GREENHOUSE EFFECT

"Break Your Nirvana CD" cassette

Well, I wouldn't break anything over these guys, for sure not my Nirvana CD. These guys come off as "modern" 70's pop rock with lots of guitar solos and familiar rhythms. But hey, it's a good sounding tape and the tunes are catchy and even clever at times. Actually a pretty decent release. -Al
(Rock City Prod. 1415 Main St. #720, Worcester, MA 01603)

GUTTERMOUTH

"Full Length" LP

Finally a full LP of great early '80s hardcore punk, chock full of humor and sarcasm that made bands like the Meatmen and the Angry Samoans so great. From what I have heard they have already got some shit because some people have no sense of humor. They are just having fun. Pick it up for yourself and you'll see and hear what I'm talking about. Mr. BBQ rules and so does Guttermouth. -Thrashead
(Dr. Strange, P.O. Box 7000-117, Alta Loma, CA. 91701)

HAMMERHEAD

"Load King/Slumburyard" 7"

Semi-silkscreened tour-only single by this "oh"-quite abrasive band who sound like SONIC YOUTH with a TAD more grunge. This band is massive and should be seen for their full "machinery" effect. Your landlord will kick you out. -CAKE
(Amphetamine Reptile Scale 46)

HAMMERHEAD

"Load King/Slumburyard" 7"

Hammerhead is a real good name for this outfit. Because they are like a sledgeHAMMER hitting you square in the HEAD. Very powerful, heavy tunes with lots of melodies. Of course with a good dose of noise. Unfortunately it's a tour only single. So if you happen to spot it pick it up. -Thrashead
(Amphetamine Reptile Rec., 2541 Nicolett Ave. S., Minneapolis, MN, 55404)

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HAPPY FLOWERS

"Peel Session, June 28, 1990" 7"

If you are a fan of that "clogged-up" but not quite grunge sound, then this is for you. Interestingly, it does not sound like the typical [already?] THAT didn't take long! grunge—it's probably the added piano and other assorted noisemakers that steer it away from clone-central. -Thom

(Homestead Records c/o Dutch East India Trading, P.O. Box 800, Rockville Centre, NY 11571-0800)

HARMONY AS ONE

"White Darkness" LP

When this band is playing heavy it's like a bulldozer slowly crunching over your bones. When they are playing fast it's like being shot out of a cannon into a wall at point blank range. Basically this record is fucking intense!!! Harmony As One are an extremely tight outfit they can go from blur speed to slow or mid tempo and vice versa on the stop of a dime! They also have a brutal vocalist and very good lyrics. This is one hard record! -Thrashead

(Solidstate Rec., 231 Portobello Rd., London, W11 1LT, England)

HEADSPRING

"KA-FWAP" LP

This band must rate as a top notch gloom rock outfit in Italy. So what. Bass-heavy rock that reminded me of Soundgarden or Mudhoney, but with broken muffled English. Why the world needs more of this I don't know. The inevitable second wave of foreign imitations of stuff that sucked to begin with. -Martin McMartin
(Helter Skelter, 00162 Roma-Piazzale delle Provincie, 8, ITALY)

HEARTBREAKERS

"What Goes Around" LP

Johnny Thunders' 2nd gig from 1975 is featured here in a semi-bad audience bootleg quality, but is taken from "Thunders original 8 track master tapes". Half of the line-up is dead (Thunders & Jerry Nolan). But, this is a fuckin' document of the origins of punk rock and is essential for the true scholars of punk. The liner notes are brilliant as well. The past is with us.

- CAKE

(Bomp Records P.O. Box 7112 Burbank, Ca. 91510)

HEAVENLY

"She Says/Escort Crash on Marston St." 7"
Does anyone remember what Dolly Mixture were like? Very basic high fructose pop with nutra-sweet female vocals and succrose harmonies. Weird thing is, its not hostile, deranged, or demented and yet I really still like it. Pretty spooky, Huh? - Pookie Musclehead
(K, Box 7154, Olympia, WASH 98507)

HEMI

"No Jesus" 7"

Another no-filler release, these mugs take some basic catchy rockin riffs and choruses and build around them creating some good straight ahead punk rock'n' roll with flair. That says a lot considering the fact that most of the punk stuff I pick up at Flipside I find uneventful and just plain sucko and end up passing it along to another reviewer. Again with the colored wax!?! Neato stuff from that marvy label run by that peachy dude from Rifle Sport. -Pookie
(Big Money Inc., P.O. Box 2483 Loop Station, Minneapolis, MN 55402)

HOLY GUNS INC.

5-song 7"

More angry than a mob of assholes looting every store in South Central L.A. and then setting them on fire. Vocalist screams at the top of his lungs—on top of [somehow] ultra-distorted noise with a barely discernable, buried tempo. It's the way I feel right now, so it sounds good to me! -Thom
(Sartor Massimo via U. Libera 7, S. Dona'd Piave (VE) 30027, Italy)

HUMAN ALERT

"Anarchy and Justice" EP

This 9 song ripper has an attack very reminiscent of early U.S. HC circa '81. The Lyrics are obviously deal with social and political issues. -Thrashead
(XL Rec., Sohan Sarin, Van Den Berghlaam 183, 2132 AD Hoofddorp, Holland)

HYBRID CHILDREN

"Reveal Your Charms" 3-song 7"

This one reminds me of 70's legends THE SWEET, as the material is almost blatantly copied from their structures. This doesn't make it lousy or nothin', just know what you're buying. It's about a 5, without the "wimp factor" figured in... -Thom
(Alternative Action Records, P.O. Box 74, SF-11101 RMK, Finland)

I OWN THE SKY

Demo

New 4 song demo from this band recorded on 16 track and sounds like it. "Good Book" is the best song on here, but all of these are excellent and this should get them the label attention they deserve. -Dug
(I Own The Sky 11842 Morrie St., Garden Grove CA 92640 (714)539-9422)

ICEMEN

"Rest in Peace/The Harsh Truth" 7"

Tight very metal heavy N.Y. HC that pretty much has the sound down pat but fails in every way to stand out from an already oversized pack. Play it by the numbers and its telling. -Pookie Musclehead
(Blackout! P.O. Box 544, Yonkers, NY 10710)

ICKY BOYFRIENDS

"Size is Everything" 4-song 7"

Now THIS is more like it! Basic three-piece with meaningless songs—the way it SHOULD be. What makes this one so good is that I am convinced that these three nuts couldn't play it ANY OTHER way. Cheers! -Thom
(C&P Records, 109 Minna St., Suite 341, San Francisco, CA 94105)

IDENTITY

"ID" 4-song 7"

Catchy punk. Typical, harmonized, guitar-driven. Not unique by any stretch of the imagination, yet somehow this might be worth the trouble of obtaining. Well-written material makes all of the difference. -Thom
(B-Core, JORDI Apdo. Co. 35221 08080, Barna, Spain)

INSECT SURFERS

"Reverb Sun" LP

This LP is full of great original instrumental/surf rock tunes. Great guitar work, simple and to the point melodies, nice and up beat too. I'm a sucker for a really good instrumental and this LP definitely delivers the goods over and over again. -Thrashead
(Skyclad Rec., P.O. Box 666, Middlesex, NJ, 08846)

IRON PROSTATE

7"

Hippie-haters that manage to rhyme Jerry Garcia with diarrhea, as they demand the

head of that fingerless relic. Now that's creative! Next, they do a super obnoxious cover of the Jefferson Airplane's "Volunteers." This would bug the bejeezus outta your hippie uncle at a family reunion. -Martin McMartin (Vital Music Records)

JABBER JAW

7" Oh, oh—here they come! A demo a couple of issues back, and now a release that I like even more. Great guitar work over simplistic rhythmic arrangements that somehow works very well indeed. Impressive. "Two Days" is a great instrumental—relaxing yet quick-tempo. But don't let it fool you. The record picks up and gets really disorganized, real quick! Lastly, if I give you a good review, the least you can do is thank me on your next release! I do have a BIG ego, you know! -Thom (Homemade Records, 3907 Piedmont Ave., #5, Oakland, CA 94611)

JACK BREWER BAND

"Harsh World" CD
"Why Did God Create Assholes?", and "Power" are motherfuckin' CLASSICS! Jack, I always thought that Saccharine Trust was the end of the line for you, and although your new band is a completely different direction and took me a while to absorb, I am beginning to see the light. You kick ass! -Thom (New Alliance Records, P.O. Box 1389, Lawndale, CA 90260)

JACK WENBERG

"Rainbow Man" 7"
Pseudo-psychedelic bullshit from an obvious JULIAN COPE/ROBYN HITCHCOCK acid casualty lookalike. Comes complete with a Mike Quercio vocal "attack" (if you want to call it that!). Smells Like Shitty Sellout. -CAKE (Majestic Narcissus P.O. Box 416 Chapel Hill, NC 27514)

JAWBOX

"Tongues/Ones and Zeros" 7"
The comparisons to Fugazi you might have made in the past can stop now cus Jawbox play it's own brand of catchy post-punk. Couldn't make head nor tails of the lyrics. Well that's all I'm going to say now so your going to have trust me and go out and get a copy. (Just make sure one of the sides isn't warped sounding like mine.) -Pookie Musclehead (Dischord 3819 Beecher St. NW, WASH. DC 20007-1802)

JELLYFISH KISS

"Stormy Weather" LP
Yeah this is UNIQUE alright. As a matter of fact, it's one of my favorite kick-back listens of the issue. Lots of buried everything yet with a beat at just the right tempo with which one could either fly off the handle or zone out to. Strange vocal effects make the whole thing eerie. Fuck, now I want a copy of "Plank" [their other LP]! I would say more but I gotta go start the record over—these damn manual turntables!! -Thom (Shimmy Disc. JAF Box 1187, New York, NY 10116)

JONES VERY

"Train of Thought" CD
Pretty cool choice if you're in a kick-back yet groovin' state of mind. Jade Tree isn't my favorite label [WHAT is??] but yet I keep listening. This is one of their better releases—but it is still nothing worth taping off of a friend. Very typical pop, even though it is well-produced and the songwriting is not

bad. It's just in a dead genre. -Thom (Jade Tree, 2310 Kennwynn Road, Wilmington, DE 19810)

JON WAYNE

"Texas Funeral" CD
"But I've Got Texas" was one of the best indie songs around when it was released in the mid-'80's. Here it is again...reissued in all its retarded cowboy fashion. Includes three extra tracks and sounds mastered off vinyl. For completists of Texas weirdo bands. Fifteen tracks of fake redneck yelps. Fuck, yeah. -CAKE (First Puppet/Cargo America 3058 North Clybourn Ave Chicago, IL 60618)

JOYRIDE

"Johnny Bravo" CD
I can't imagine a more apt description than middle of the road pop rock. I mean, your mom wouldn't mind much if you had this cranked up as she heated up another one of those T.V. dinners for you and your drunk father. One cut out of 11, "Home," mustered up enough energy with its quick changes and tweaky leads to be an ALL throwaway, and that ain't saying much, is it? Acoustic ballad, "Turn It All Around" was really quite doubleplus ungood. -Martin McMartin (Doctor Dream)

JUGHEAD'S REVENGE

"I Remember" cassette
These guys are one of the few bands still playing HC that is worth a shit and capable of going way beyond it. Strong musicianship, very great lyrics, catchy, ripe with power, and all for a blank cassette plus return postage, how could you go wrong. And on a side note look for the release of a brand new LP produced by Slayer Hippy (Poison Idea) and put out by the cool guy who puts out Germany's Ox Magazine, in about 4 months. You Americans labels blew it! -Pookie Musclehead (Hard Records, P.O. Box 661131 L.A. CA 90066)

KMFDM

"Money" CD
My eternal complaint with most industrial disco is that it has but one tempo. But I guess that is the nature of dance music. If that all it is, then fine. But who wants to listen to dance music out of that context? It's weird how it can take on a different feel in a dance hall crowded with sweating, pulsating bodies... Well, KMFDM are certainly dance music, but what makes this release a bit more interesting to hear at home is their abundant use of special effects and "computer" noises, leaning far more towards the best in techno-house music (but at a slower tempo, of course). The vocal treatments give it a good edge as well. Really not a bad release. The better cuts include "Spiritual House" with reminds me of slow Ministry (especially the vocals), "Under Satan" (probably the most experimental number here) and "Vogue" (with it's female vocals reminds me a lot of early "Guy Called Gerald"). -Al (Wax Trax 1659 N. Damien Ave. Chicago, IL 60647)

L7

"Bricks Are Heavy" CD
Well, here it is. The album which will grow on me like a million diseased mutant apples on a plate of two-year-old asparagus. A more metallic and produced effort with a fiercer and cleaner sound. This is the type of record that goes great with emptied four keg parties...parties where the alcohol has run

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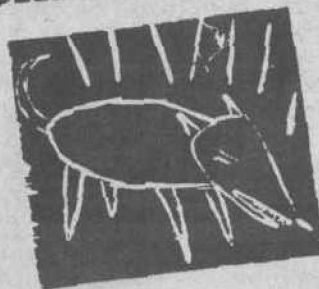
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out, but not the attitude. "Pretend We're Dead" is one of my favorite cuts on this record. "Shitlist" rocks, as well. You can't live without the music of the summer of '92. Fuck you, Brian Adams! - CAKE (Slash Records)

L7

"Pretend We're Dead" 4-song CD
Yippie! It's out! A taster of their new album and a more produced effort for this band. The title track is catchy and full of fun. "Shitlist", "Lopsided Head" and "Mr. Integrity" kick my fuckin' ass (Sorry, Thrashhead!) Hey, SLUG-boy Damien took the B&W photo of L7.... CAKE (Slash Records Import)

LAST DRIVE

"Blood Nirvana" CD
Last Drive are pretty good, they catchy songs and play well, but they could be just about anybody. Ok, they're from Greece and produced by Paul Cutler but... well let's just leave it at saying these guys are a decent rock band who could have disappeared into obscurity in Hollywood a few years back. But they didn't. - Al (Restless 1616 Vista Del Mar Ave., Hollywood CA 90028)

LEGITIME DEFENCE

"Don't Stop The Madness" 4-song 7"
IT IS SO COOL to hear a hardcore band sing blazing fast lyrics in FRENCH! Wow! Complex, melodic songs played at light speed [not GRINDspeed, they're still catchy] with the last cut, "Without You" in English. Nice nice nice. - Thom
(NO ADDRESS ANYWHERE but I think maybe PANX has something to do with this...)

LIFETIME

4-song 7"
Another joke band who "thinks" it's real serious. Great Thank You lists that have better lyrics than the songs themselves. Give 'em five years and they'll be drinkin' Jack Daniels. I bet they got their so-called "Hardcore" roots from 5th generation has-been bands. I also bet that... Oh, Fuck This! Hey, send 'em some alcohol, Gus! - CAKE (New Age Records 1036 Mt. Whitney Drive Big Bear City, Ca. 92314)

LOUDSPEAKER

"Supernatural" CD
Vocals somewhat akin to NICK CAVE bellow forth over big grunge rockin' riffs and semi tribal drumming to create an original sound that THE BIRTHDAY PARTY might have sported had they been birthed in the eighties instead of the seventies. The pace is picked up a bit from their past releases which has its plus and minus points. In a backed up system jammed with SONICS-STOOGES-RAMONES-alikes kissin' ass to the "underground" status quo, bands like Loudspeaker are cool enough to make their own route. Double cool is the fact that they're with a label/distributor worth supporting. Thanks Greg! - Pookie (Cargo)

LOVE BATTERY

"Dayglo" CD
Although not as intense as this could be, it is very melodic punk-rock and roll. Not unlike a lot of stuff you might have found coming out of O.C. a few years back, but with that heavy Pacific Northwest feel. Not bad, takes a few spins to break in. - Al (Caroline 9838 Glenoaks Bl., Sun Valley CA 91352)

LOVE CHILD

"Six of One/Sleepyhead" 7"
Yawn! No, this ain't boring, but I am feelin' kinda.... Oh, sorry! It's another melodic surprise by a friendly bunch o' guys. This is so nice that I feel guilty. "Six of One" has Alan doing a Morrissey impression. The B side is a hopeful sleep song. Pick it up. - CAKE (Homestead Records P.O. Box 800 Rockville Centre, NY. 11571-0800)

LYDIA LUNCH & ROLAND S. HOWARD

"Shotgun Wedding" CD
Cultress Lydia Lunch and pal Roland team up once again for some slow to mid paced post-punk moodiness complete with those dreamy drippy loose guitar chords. As with all her stuff it contains that patented vocal moan and overall gloomy feel. Can't say I'm totally ecstatic but it does have its appeal. - Pookie (Triple X)

LYDIA LUNCH

"Queen of Siam" CD
In 1980 the Queen of New York No Wave recorded what was to be probably one of her most bizarre albums to date and is now available once again. I mean part of this plays like a sound track for manic depression, another part like a bad 60's teen movie, and still another part like a corny 50's detective story complete with horns and jazzy beat. Original, campy and kooky. - Pookie (Triple X)

MEATHOOKS

"God Crash D.O.A." 7"
Raw stripped down New York noise pig fuck with not much in the way of singing but lots of yells, yowls, and howls. Nothing really bad blowing, then again it does have its basic scum appeal. Bet it's really limited too. - Pookie Musclehead (Disastro Mix- Noiseville Co release)

MECCA NORMAL

"Armchairs Fit Through Doorways" 3-song 7"
Do you feel wanted? You will after listening to this non- percussion effort of Jean and David. The B side is like an unrestrained Patti Smith/Pat Smear collaboration. These girls will break your hearts. - CAKE (K Records Box 7154 Olympia, Wa. 98507)

MEDICINE RATTLE

"Unbottled" CD
This crap was produced by Billy Zoom who I thought was real cool until about ten seconds ago. Countrified horn-section shit that yipped out dorks at a trendy cafe like Gorky's would nod their heads to a they "slum it" downtown eating overpriced shit food. If I see or hear one more lead singer chick in LA with great pipes and a fuckin' peasant dress I'll slit my wrists. Tell god She can break that goddamn mold right now. - Martin McMartin (Cargo Records)

MELODY DOG

"Futuristic Lover" 3-song 7"
Wispy, lovey-dovey goodness and hope. This could be cheesy if you want to be a sad sack about such things, but what's so bad about feeling good? The B side, "Tomorrow's World", sounds like cows (no, not the band, idiot!) mooring the fury of a hurricane/rain-storm whilst acoustic reality joins in. I get it. - CAKE (K Records Box 7154 Olympia, Wa. 98507)

MELVINS

"Night Goat/Adolescent Wet Dream" 7"
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on the coolest label in the world. Dronin' shit with no underwear. Constipation rock is right on. Listening to this at night will leave you quivering at fright. The B side is a PUSSY GALORE cover and when the MELVINS perform covers, they're usually better than the originals. No exception. -CAKE (Amphetamine Reptile Scale 44)

MICKY FINN

"Peacemaker 1+2" 7"

So far the few things I have heard from this label I liked and this is no exception. These ruffians get some pretty ugly riffs going and ram them down your throat, taking out a few teeth in the process. Add to that some disenchanting vocals and you come up with a sound that parallels what fellow midwestern heavyweights like Big Black, Killdozer, etc. pulled off in their primes. Cool nihilist cover art and orange wax. Lift weights and prosper I said. (and oh yea snag a copy!) -Pookie (Big Money Inc., P.O. Box 2483 Loop Station, Minneapolis, MN 55402)

MIGHTY MIGHTY BOSSTONES

"More Noise and Other Disturbances" CD
Only these guys can blend ska, hard rock, punk and metal so well cus they're the only guys that can and do. Now you might be thinking that sounds like a pretty lame combination in theory, but I say no need to ponder what sounds this good. Kickin' cover of Slapshot's "What's at Stake" and on Assault Rifles so I can indiscriminately and inconsiderately fire off some rounds in the streets. So wisely pick up this infectious brew or else I might visit your block with my earnings hastily spent but the cartridges not yet. [sic] -Pookie (Taang!)

MIKE GUNN

"Hemp For Victory" LP

Ok, this is total BUTTHOLE SURFERS-influenced stuff. It's real cool Paul Leary-like guitar by John Cramer. Psychedelic drugs rule, man. "Scary Black Man" is a great jam-a-roonie. This'll be on my turntable for a while. It'll go round and round... -CAKE (Anomie Records P.O. Box 35709 Houston, TX 77235-5709)

MINERVA STRAIN

"Fissure/Strum" 7"

If ANY college radio station plays this piece of shit I am going to BLOW IT UP! So limpwristed and lame I cracked up all of the way through it. Acoustic, harmonic dung with a lead singer that sounds like he has a huge cucumber up his ass [little prickly things NOT removed either] — and LIKES it! Avoid! -Thom (Jettison Records, P.O. Box 2873, Durham, NC 27715)

MONKEYWRENCH

"Clean as a Broke-Dick Dog" CD

Yeah, the single I heard by these guys last issue didn't blow me away, but giving credit where it's due, this is easily 10 times more gritty and real than the 25 other CDs I'm kickin' around with my feet as I type this. Side project made up of big shots from up in Sub Pop-land, it's comes off as a sincere tribute to 60's blues punk that might incite you to dig on other cool stuff, or at least dip into the snotty brat-rock on the first Redd Kross LP. Fuck, I'd buy a hundred copies of this if I thought it would make Mark Arm abort Mchoney. Oh yeah, boss sleeve/layout/concept, too. -Martin McMartin (Flub Flop)

MONO MEN

"Took That Thing/Shakin' All Over/Mr. Elimi-

nator" 7"

Great production, and if "Took That Thing" is any indication, the LP on ESTRUS Recs should be a doozie. Power chords + better than average songwriting skills. Basically, I feel at one with Zen. -Thom (Sympathy)

MONO MEN

"Took That Thing" 7"

Gosh gee, another band that can duplicate the Sonics intricate three chord changes, like I'm really impressed (really). One original taken from a forthcoming LP and two covers, "Shakin' All Over" and a Dick Dale tune. Send in the next batch of dinosaurs or better yet point them in Cake's direction. -Pookie (SFTRI)

MOUTHPIECE

"Straight Edge" 7"

Yes, it's straight-edge alright, but not TOO preachy. Tightly wound and quick as fuck. Two guitars add to the punch. Ok. -Thom (New Age Records, 1036 Mt. Whitney Dr., Big Bear City, CA 92314)

MUCKRAKERS

"Assassination Time" 4-song 7"

Life just wasn't going so good for me until this found my turntable. Now I have a nice house in the country, two cars, and a new girlfriend with big tits. Amazing what a great record can do for a person— I left the window open so that these songs could escape into the atmosphere and now I have so many friends I don't know what to do with them! I am INCREDIBLY popular now thanks in no small part to the Muckrakers! Seriously though, folks, DAN KUBINSKI from DIE KRUEZEN and DAVE RAECK from TRIPTOMETER, along with CHRIS TWINING on vocals/guitar and TAMMY WIRTH on bass make this lineup strong and powerful. A big blues influence coupled with some great lyrics and enough CLEAN distortion keep me quite happy. Can't wait until the next EP. -Thom (Rocket Reducer Records, P.O. Box 192, Richfield, WI 53076)

MUDWIMIN

7"

Fucking shit. I mean, Sonic Youth got way tired for me at least five years ago. They always seemed like bad art you were supposed to be real hip and like but you know down deep it sucked real bad. Enter the Mudwimin. "Minimal" is usually a good synonym for "We actually suck." "Have a Good Time" is one of those real drony numbers with a dull repetitive groove behind whiny sarcastic vocals. Other side got faster and ended too quick. Gal group tans oh so bored with life will get real worked up over this. Go see this band, smile at them real hard, and blow kisses. Haha. -Martin McMartin (Big Dog Records, PO Box 2545, LA, CA 90078)

MULE

"Uncle Fuck/Summer Breeze" 7"

GREAT cover [both the sleeve AND the song!]. A really good 7" and listening to the TRASHED version of SEALS AND CROFTS' "Summer Breeze" had me rolling on the floor! "Uncle Fuck" is a flat-out rocker. Member names: HAIRUS [guitar], sporting the biggest white-guy afro this bad writer has ever seen, P. NESS [vocals], MEAN [drums] and TENSE [bass]. Recommended highly. -Thom (Browner Records, 3574 S.E. Sherman, Portland, OR 97214)

NAKED AGGRESSION

"Keep Your Eyes Open" 5-song 7"



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Yeah I know I reviewed this one last issue, but I WANT TO GO ON RECORD as saying in print that this EP is an HISTORIC release. I have listened to it at least three dozen times [probably more, I lost count] in the last two months and I must say that I am in awe of this absolutely brilliant punk rock record—and I don't know HOW they did it, either, because their first EP was already in my 1991 top ten. A question for A&Rs everywhere: Are you gonna let this one get by you, too? You think that since you found NIRVANA, you can be lazy for another ten years and sit on your asses and generate an endless number of clone bands?! Let's hope not. -Thom (Brokin Rekids, P.O. Box 460402, San Francisco, CA 94146)

NATION OF ULYSSES

"The Birth Of The Ulysses Aesthetic" 7"
More and more these guys remind me of a more, um, serious Devo, at least with their graphics and general image. They don't sound like Devo, of course. This 3 song EP is not quite as immediately likable as their LP, and in fact is quite mediocre. They get some good loud pounding and shouting in, but that's about it. -Al
(Dischord 3819 Beecher St. NW, Washington DC 20007)

NEW YORK DOLLS

"Live In NYC - Red Patent Leather" CD
The fucking New York Dolls... it's been a long time since either of their first two masterpieces was glued to my turntable. And in that interim, I've seen a million bands try to be the New York Dolls. But fuck 'em all, there was only one Dolls. This live CD is such a painful reminder of what a great band they were. I'm happy that they broke up (McLaren's first victims), because it's hard to imagine what

they'd be like today. Definitely a time piece, this recording is their last NY show, something to listen and think about. -Al
(Restless 1616 Vista Del Mar Ave., Hollywood CA 90028)

NON

"Easy Listening for Iron Youth" CD
Well you know that reissues have hit fever pitch when we are treated to (or assaulted by?) a best of Non CD. Yuck, wasn't Non piloted by none other than Boyd Rice the racial satanist gork you say. Yeah well long before Boyd became a Nazi and long long before cunt for brains geeks stole the term Industrial and turned it into no more than a lame excuse for pseudo alternative college dorks to boogie their white asses down to at shitty discos, people like Boyd helped pioneer a whole subgenre of sheer irritating noise for noise's sake. You know it's hard to imagine that WEA distributes this stuff. I could just picture a room filled with Warner execs being forced to listen to this and absolutely shitting in their collective britches. -Pookie
(Mute/Elektra)

OLD SKULL

"CIA Drug Fest" CD
Ok, it's a novelty item, these kids haven't had an album written for-- I mean, put out an album for a few years, but is it worth shelling out DOUGH for? How is it MUSICALLY? It's a mess, actually. Like the first album, once the novelty wears off [which happens quickly I might add], this one will be a dust magnet. They obviously now semi-know how to play, but I just get the feeling that there are way too many "adults" behind the scenes. -Thom
(Restless Records)

ONE BLOOD

"The Efficiency of the Free Enterprise System" LP
The music on this LP is your standard good punk/hardcore. The point of the LP is the lyrics and the message it's trying to put across. The lyrics are very socially and politically aware. They real good verbal shots at the U.S. and Canadian governments and the current wrong doings of each. They have a well put together booklet with the lyrics and some information that's very interesting. -Thrashhead
(One Blood, 2 Embro Dr., Downsview, Ontario, M3H 2M8, Canada)

PASTELS

"Thru' Your Heart/Firebell Ringing" 7"
Beautifully soft, cry-influenced tear-jerker. I promise that Henry Rollins will collapse in an unrelenting sneeze attack while listening to this. Sounds just like Maureen Tucker on the B side. Ah! Hear those piano-influenced guitar chords... -CAKE
(K Records/Paperhouse Box 7154 Olympia, Wa. 98507)

PAY THE MAN

"Way Out World" 5-song 12"
The first 12" vinyl I have seen from this band, and it's a very good release. PTM is heavily influenced by SONIC YOUTH, but are not a mere clone—no way! I have been following this band for quite awhile and whenever I acquire something new by them, I always like it better than the last, which I loved [The "Popeye/Dirty Cop Bust" single and before that their cassette demo]. IT IS A CRIME AGAINST HUMANITY THAT THIS BAND HAS NOT RECEIVED THEIR DUE NOTICE IN THE L.A. SCENE AND BEYOND!! You NEED this record. -Thom

(Skyscraper Records, 927 1/2 Lucile Avenue, Los Angeles, CA 90026)

PHILISTINES JR.

"Greenwich, CT" LP
Soft, melodic, low buzzsaw guitar effects on "Big Chief". These guys are really, really great and totally unpretentious. The cover is THE REPLACEMENTS' "Let It Be" with "Tarquins" on their faces. Totally awesome. Imagine a hybrid of XTC and passion. "Reggie Jackson", a homage to one of baseball's greatest sluggers, is an excellent tune worthy of mention...so kiss me! -CAKE
(Tarquin Records 145 Old Mill Road Greenwich, CT. 06831)

PICASSO TRIGGER

"Plutonium" 4-song 7"
Heavy, heavy sound fronted by a cool, bitchy, PISSED girl vocalist. Rock my world... -Thom
(Jettison records, P.O. Box 2873, Durham, NC 27715)

PITCHBLENDE

"Sum/Lacquer Box" 7"
"Sum" is a nifty little number that couples 78-79 Wire with mid period Sonic Youth, and "Lacquer Box" is a bit more assultive tune with some definite Live Skull/Sonic Youth stylings. Not 100 percent original but they do exhibit a lot of promise. Me like. -Pookie
Musclehead
(Landspeed P.O.Box 4066, Duke Stn., Durham, NC 27706)

PLAGIARISTS

"Disposable Girl" 3-song 7"
YUK! What the fuck is this boring, lame, slow, folksy, talentless CRAP done on my turntable?! I've never been so bored in my whole fucking life! WAIT! I just decided to change



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my attitude and look at it tongue in cheek! HA HA HA HAHAAAA!! Now it's quite funny!! I'm still going to throw it at the wall, though. -Thom

(2135 Haste Street, Berkeley, CA 94704)

PLAID CD

A surprise...headbangers with humor. Tight mix of crunchy pop, like a metalized Cheap Trick, Cars, or Ramones, and those oh-whoa! Misfits backup vocals. Cover of much done "Iko Iko" was actually good. Record label name of the issue. -Martin McMartin (Blue Lunch Records, 237 Park Ave., Albany, NY 12202)

PLEASANT VALLEY CHILDREN

"Fuck Kill Destroy" LP
Pleasant, my ass! Nasty as fuck is more like it! Brutal hardcore punk with a BENT lead singer. Tempo changes out the ass! Could this be as historical as BATTALION OF SAINTS? Sure, IF the word gets out on this one. Comes with an awesome 20-page booklet with art, lyrics and more goodies. A must-have if you got any punk in you at all! -Thom (Words of Warning Records, P.O. Box 119, Newport, Gwent, NP9 7YD, Wales, UK)

POISON IDEA

"Blank Blackout Vacant" CD
Ah yes, the still reigning heavyweight kings of punk bodyslam forth another much awaited ring full of hot power presses from Hades destined to become classics, not tomorrow but today. No duds here but a little more hard rock and metal structuring that might piss off a few whiney purists that don't matter anyway. As always, great lyrics that some may call the less pleasant side of existence but Poison Idea just call life. Forget people like

Warrant, these are the real rock-n-roll bad boys that harness ten times the power your average straight-edge band could ever hope to achieve. But seriously guys, take some advice from Pookie: instead of stacking on the weight, you should stack on the weights! -Pookie

(Taang! P.O. Box 51, Auburndale, MA 02166)

POTENTIAL FRENZY

"Airwaves (Paid Off)/Please Go Away" 7"
In this case the B-side is better than the A-side—catchy pop hooks throughout but with an edge that I can only describe as exhilarating. "Please Go Away" is one of THE BEST songs I've heard this issue— it KICKS! -Thom (Neptune, P.O. Box 736, Orlando, FL 32802)

PRESSUREHED

"Infadrone" CD
Local drone masters finally get a real release happening. If you are into droning, hypnotic, synth/guitar hybrids then P-hed are the band for you. Very well done and well thought out, a good exercise in listener mind control and manipulation - and at times a real rocker as well. A good addition to the alternative/experimental scene. - Al (Cleopatra POB 38220 Hollywood CA 90038)

PRISONSHAKE

"Someone Else's Car" 7"
2 raw energetic 60's cum 70's punk tunes that manage to muster some listened interest and one rougher more noise oriented track. The tune-age is alright and as with all Sympathy releases the overall look of product says, "Collect me" pretty well. -Pookie (SFRTI)

PUSSY GALORE

"Corpse Love: The First Year" (CD)

What can I say about a band who's admired by both everybody and nobody? Compared at times as a "poor man's SONIC YOUTH", PUSSY GALORE have always rebelled and made sure that everything they record sounds as shitty and low-fi as possible. If anyone knows their musical history, then they'd know that PUSSY GALORE were nothing more than a direct ripoff of the ELECTIC EELS (circa '74). But that's alright, 'cause PUSSY GALORE doesn't exist anymore...What a shame! This, a 78-minute collection of their "first year" includes: A) "Feel Good About Your Body" 7-inch e.p., B) "Groovy Hate Fuck" e.p., C) excerpts from the "Exile On Main Street" cassette, 4) "Pussy Gold 5000" E.P. (Originally released on Buy Our Records) plus various outtakes, practices and sessions. It almost all sounds like shit 'cause its supposed to. A must buy. (PUSSY GALORE are really the CRAMPS, influenced by ZZ TOP on bad acid trying to cover "Sister Ray". 'Nuff said. -CAKE (Caroline Records 114 West 26th St. NY, NY. 10001)

RADON

4-song 7"

Letely, most everything I have heard on NO IDEA has been above average or excellent. This release is in the latter category, even though for the life of me I can't figure out why I like it so much! It is simply nothing more than catchy pop-punk—but it is so well executed that I find myself craving it. -Thom (No Idea Records, P.O. Box 14636, Gainesville, FL 32604-4636)

RATS OF UNUSUAL SIZE

"Elephant Man" 7" EP

Wow, these nuts would make a perfect tag team partners for our local whackos,

Clawhammer. Same mental patient down on the farm feel, only these guys are more blatantly goin' for the obvious knee slappin' hoots. This 4 song disc shows a bit of everything. Heavy but goofed-out rocker, Elephant Man, a prehistoric footstomper, "Twitch," that features lead guitar by the Chris Spedding. B-side achieved greatness. "Razzles" is sure to set off the "It's a Candy! It's a Gum!" debate all over again. Yeah! "Rag" is a about a chick in a rude mood complete with a send up of Fab Four back-up vocals. Worth it, find it, buy it. -Martin McMartin (Vital Music Records)

RAYMEN

3-song 7"

The most notable novelty associated with this piece of wax is HANK RAY, the lead singer—he has the deepest, most baritone vocals I have EVER heard. And it works! Very rockabilly influenced [I can see Criss Cross reading this and saying — "God, I WANT this!"] and catchy. "Buzzsaw Baby of the Hollywood Hills" is one COOL fucking song. So fuck you. -Thom (Giant Claw Records, Box 542d, Melbourne, 3001, Victoria, Australia)

RESURRECTION

4-song 7"

Ok, Ok. It's YOUTH OF TODAY, the 453rd generation version. Do we need this? Sponsored by Becks. Lighten up and have a drink. Pointless. -CAKE (New Age Records (How enlightening!) 1036 Mt. Whitney Drive Big Bear City, Ca 92314)

RIDE

"Going Blank Again" CD

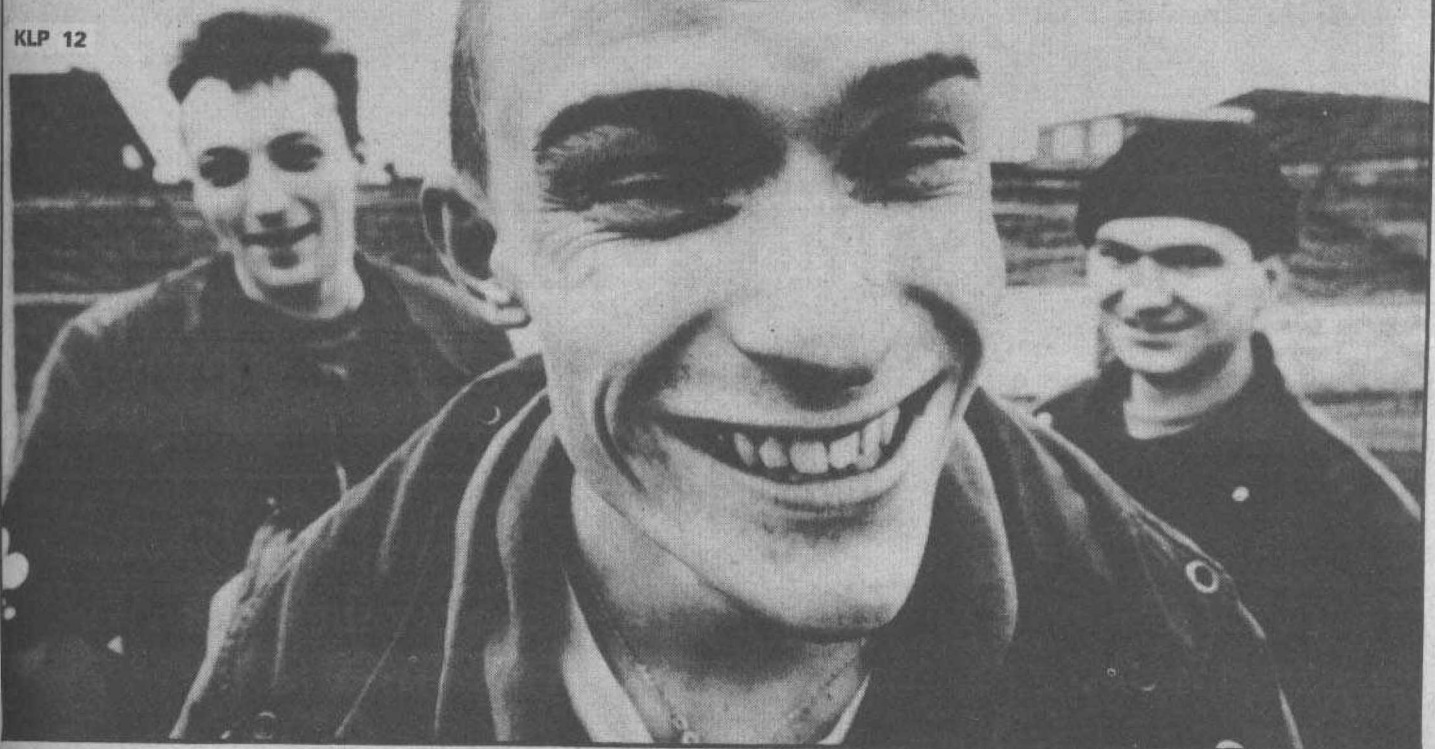
Yeah, I know—why am I reviewing this? Well,

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it isn't bad. "Leave Them All Behind" is like Barrett's early PINK FLOYD and really powerful. It's nice, melodic, acoustic-nicey-nicey stuff. Fourteen year-olds will go wild over this stuff, so be forewarned. - CAKE (Sire Records)

RIPCORDZ

"Kid Noise" LP
Anti-everything punk rock (Whatelse is new?) with screaming, sand-papered vocals. These guys are real good musicians to boot. Comes with an eight-page lyric booklet. It seems like they took a long time putting this together to please the kids. A respectable release. - CAKE
(En Guard Records 1671 St-Hubert Montreal Quebec H2L 3Z1)

rites of spring

CD
This CD contains both previous ROS records and one unreleased song, and since it's been awhile since I dug those records out - this was a welcome surprise. This is the band I used to associate with the term "Emo-core", which ended up being a derogatory term because of the sheer xerox nature of it - but listen to this stuff again and it's pretty clear how much better the real thing is. Great emotion drenched playing and singing, a deadly serious band, with a great, original image. A real classic. - Al
(Dischord 3819 Beecher St. NW Washington DC 20007)

ROMULANS

7"
"She's Tara" is a decent fuzzy 60's garage raver who's opening chords owe a nod to "Chinese Rocks." "Psychedelic Kingbee" is ploddy indulgent psychedelia, of which

there's no shortage these days. Fantastic cover and band logo. Shoulda stuck with a couple a' fast 'uns. -Martin McMartin (Susstones, PO Box 6425, Minn. MN 55406)

SANDY DUNCAN'S EYE

CD
Yeah, it must seem bogus for a Flipside writer to be gettin' all hot over one of our own releases. Well, if this sucked I'd be the first one to say so, I assure you. Don't believe me? Well, then let me send you pictures of my Paper Tulips record/dartboard or my Babyland record/ashtray. Sandy Duncan's Eye perfectly illustrate the anger and alienation goin' down in our urban hell-hole. I swear ta' god, crankin' this as the riots and destruction blare from my t.v. is a sensory overload. It's as if they saw it all comin'. A useful antidote to the mindless musical indulgences I've come to make a habit. Between this and the TVTV's, we're takin' over, motherfuckers. -Martin McMartin (uhh, Flipside)

SCREAMING BLOODY MARYS

4-song 7"
I would LOVE to find out the reason why this is a SYMPATHY re-release of a RECENT [like 4 months ago or so] 7" that came out on DIE LAUGHING. What's the point? Money? Too difficult to record four MORE songs? The only change here is a different front cover [the back has almost the same photo and text layout] and a different song order on the disc. Tif [my EX-twin flame] reviewed the DL one a couple of issues back, so look it up yourself. I'm busy. -Thom
(No Sympathy for my Ear Canal)

SCREECHING WEASEL

"Pervo Devo" EP

All right!!! More Screeching Weasel madness! Great pop punk with more of Ben's insightful lyrics. I Wanna be a Homosexual will make any homophobe cringe, and homos rejoice. I got a good chuckle out of it. She Giving Me the Creeps let loose on a few certain females. I can really respect the line in that song that says, "My most heartfelt apologies for being white and male without a cause" I like that. Thank you Mr. Weasel for another great record. Oh yeah, the Patsy Cline cover was cool too. Pick this up. - Thrashhead
(Shred of Dignity, P.O.Box 170501, San Francisco, CA., 94117)

S.D.P.

4-song 7"
A great document from this early Italian hardcore band circa 1983-84. I heard them a long time ago at a party back in Cleveland, Ohio about 6 or so years ago, and loved 'em. Now it's MINE!! A must have! -Thom
(Flowers of Grain Records, via S. Ippolito 8, 50051 Castelfiorentino, ITALY)

S.D.P.

EP
This was an Italian HC who formed and broke up in the early '80s. The tunes are pretty much straight forward raw mid tempo punk rock with political overtones. -Thrashhead
(Flowers of Grain Rec., via S. Ippolito 8, 50051 Castelfiorentino (FI), Italy)

SEA MONKEYS

7"
More goof rock from Vital Music. I'm not in on the joke on "Oh No, I'm Sammy Petrillo!" but "Nipseylan" is about an amusement park named after a 70's comic who talked in rhyme, pre-rap even. What a trend setter.

These guys must crack each other up a lot. -Martin McMartin
(Vital Music Records)

SEAM

"Headsparks" CD
Buried Lou Reed-ish vocals and sounding like a restrained SWERVEDRIVER with a passion for having mucho fun. "Pins & Needles" is the literal mover on this. Don't expect an alien landing any time soon, though. - CAKE
(Homestead P.O. Box 800 Rockville Centre, NY. 11571-0800)

SHARKBAIT

"P.H.L.A." 7"
One of my favorite techno-tribal bands are really on to something, and I like this kind of stuff. This single has the feel of good old healthy cultism. You've gotta see the cover - two of Sharkbait's visual performers with the letters "P.H.L.A." across their naked chests, flowers in their teeth, and "total domination, total submission" across their arms. Isn't that great! Seriously. PHLA (Psychedelic Human Liberation Army) is a cool concept, it's come in a way, but what a load of fun! This record showcases the tribal beats of Sharkbait, two songs that drag you in. -Al
(Primitech 3501 California St. #204, S.F. CA 94118)

SILKWORM

"L'arje"
It would be really difficult to despise something more than this. The shittiest rehashed REM el-crapo sensitive vocals and straining harmonies. Put it this way. One of their pals in the liner notes say they are "reinvigorating the songforms and raising the emotional impact of so-called postpunk." Ha Ha Ha.



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That's exactly why I hate them! Reinvigorate my left nut. Thank you. -Martin McMartin (Temporary Freedom, 123 12th Ave. E., Seattle, WA 98102)

SIX FINGER SATELLITE

4-song CD
Guess what! THEY'RE a grunge band from Seattle. A very rare commodity nowadays, indeed. I have nothing against grunge, believe me. I like it actually. I DO have a problem with the rapid influx of copycat bands trying to capitalize on the current trends. Makes me sick as hell. Don't buy this, don't support this. Don't contribute to the next wave of bullshit, please. -Thom (Sub Pop)

SLAG

"Toilet Fly/Ripped Out Eyes" 7"
Heavily guitar-based off-speed punk with a high-octave, bad attitude vocalist. Sounds REAL good to me. Only 300 pressed so hurry. -Thom (Heat Blast, P.O. Box 491, Eatontown, NJ 07724)

SLEEP CHAMBER

"Sleep Or Forever Hold Your Peace" CD
More traditional sounding "industrial", with slow tempos, effected vocals and a gloomy/doomy edge. Some of this is really interesting, if you like this kind of stuff. A lot of detail is paid to arrangements, and the solid, overwhelming effect has paid off. Not bad, just humps along at a bit of a tedious pace. -Al (Funfundvierzig, Schmiedetwiete 6, 2411 Labenz, Germany)

SLUGGO

LP

I don't have a major problem with this basic "simplistically complicated" three-piece—but I do with their press kit! Who put it together?! And who is this "Kimberly Shaner" from EXIT Magazine stating in print that you sound like the MEAT PUPPETS and the MINUTEMEN?? NO YOU DON'T! You wish. You sound more like the Talking Heads on SST RECORDS with DAVID BYRNE kicked out of the band! Someone should shoot that—oh, I'm supposed to talk about the RECORD, since this is a record REVIEW—oops! Ummm... it's ok... -Thom (Dandelion Records, 1103 Valencia, San Francisco, CA 94110)

SMEAR

3-song 7"
1970's style guitar noodlings from these Rhode Island boys. An almost pop rock/sub pop sound. Good songs with a (halhal) "smear"-ing sound, kids. Want to smoke a cigar now. -CAKE (Subcorridor Records C/O D.O.I. P.O. Box 936 Astor Station Boston, Ma. 02123)

SMILE

"Amanita/Staring at the sun" 7"
Mike from Head First sings and plays all the instruments, well all except the drum machine which I'm sure he programmed all by himself. Sure enough I can hear shades of his former band, but mostly what I guess could be called alternative full strength hardrock ala more recent Helmet along with a few celluloid samples and a tiny spirit of thud thud thud Ministry beats. Good job, and considering that he flew solo that says alot. -Pookie Musclehead (Nemesis)

SMUT

"Wall of Hate/Burden" 7"
Cool black vinyl... anyway this all-female 4-piece comes off as an L7 clone at first glance—except they are much more straightforward and simple, with the guitar carrying most of the weight and the vocals slightly buried in the production. Ok. -Thom (Smut Records, P.O. Box 8722, Minneapolis, MN 55408)

SPERMBIRDS

"Eating Glass" CD
Tight energetic hardrock/metal strewn HC with some catchy choruses and good hooks. Decent lyrics about apathy and being true to yourself. I'll admit I liked their last LP better and the production does get a little too "professional" at times for my liking, but I still find this to be a cut above for its genre. -Pookie (X-Mist, Meisenweg 10, 7270 Nagold, Germany)

SPINAL TAP

"Break Like The Wind" CD
The joke continues... "Stinkin' Up The Great Outdoors" is their AEROSMITH soundalike cut while "Springtime" is a very funny send-up of the Robert Plant/Jimmy Page vocal/guitar wars of the early LED ZEPPELIN albums. The music is straightforward satire dinosaur rock with idiotic intelligence and includes "appearances" by Jeff Beck, Cher and (arghhh!) Slash. Buy it if you're not naive!!! -CAKE (MCA/UNI Records)

SPOON

"Bottom(Rock On)/Fearless" 7"
The second tasteful _____ful release from this band. Double track seventies style

vocals with a crunchy musical backing on the A side which should leave you ... feelin' good, man. The B side comes complete with a cool fast/slow tempo. Who's stoned? -CAKE (Piece of Mind 2431C Main Street Santa Monica, Ca. 90405)

SPUNK

"You Gonna Eat This?" 4-song 7"
Comes with a booklet sleeve and a sticker. The record, though, could have been left out without adverse effect. Sure, the talent is there, the constant tempo changes made on the fly would impress most people, I am sure. But it bored the fuck out of me. What's the point? It's inconsistent, and I just couldn't get into it. GREAT artwork and lyrics on "She Don't Know," though. -Thom (Scratched Records, P.O. Box 800867, Dallas, TX 75380-0867)

SSD

"Power" CD
When I now think of classic Boston HC I'd say Gang Green, Jerry's Kids, the Freeze, etc. but probably first and foremost SS Decontrol. Unfortunately at the time I didn't pay enough attention to these grand dukes of thrashdom, and never picked up any of their stuff. Now this is where Taang comes in, they've released a whopping 29 song discus that includes some live and one unreleased track. Even a few of their later hard rock/metal tunes are included that blow away almost anyone in that field. How come these greats took so long to reissue and why not in their entirety? A greatest hits package of sorts worth every penny you fuckin' cheap-skates! Thanks Curtis. -Pookie (Taang! P.O. Box 51, Auburndale, MA 02166)



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STEPPES

"Alive, Alive, Oh!" LP

Recorded live in Germany and the cover looks like those live ZEPPELIN bootleg that have been filling the racks for years. The band seems to have more of a mid-'70's sound than the '60's influence that had filled their albums for years beforehand. Hey, imagine the "Kick Out The Jams" album coming out for the first time in 1992. - CAKE (Voxx P.O. Box 7112 Burbank, Ca. 91510)

STRAWMEN

"Politics On The Pavement" EP

Mid-paced and catchy college rock meets a sort of political folk/punk. Even though I find this pretty ok and the lyrics great, it still could use a little more edge. Not outstanding, but a good debut. - Al (Allied POB 460683, S.F. CA 94146)

SUBLIME

"40 oz. to Freedom" CD

This is wanna them there musical collage type things, ya know? Cool soul/rap/reggae samples, a bit-o punk rock, and fun inside local references. A complex, well-intentioned effort obviously done with love and affection in tribute to their influences like Yellowman, Dennis Brown, etc. The kid singin's got soul fer sure. If you're a white kid with dreads (which I'm not) and smoke dope till you're goofy (which I don't), you'll probably pop a 40 oz. boner over this. Hell, I've lived here in the middle of town for four years and I didn't even know there was a "Long Beach Posse." That's how uncool I am. - Martin McMartin (Skunk Records, 966 Redondo Ave., Long Beach, CA 90804)

SUGAR SHACK

"Fearless Frat Killer" 3-song 7"

What can one do but chuckle in the presence of this sloppily recorded 50's roots meets 40's blues meets punk (sort of) trash? Hey I don't want to slam it TOO hard, but in my opinion it is way too dated and "copycat copycat" to give merit. I'll bet these guys are popular with the REV. HORTON HEAT set, though. Those people seem to like this kind of shit. - Thom (Sugar Shack, P.O. Box 131172, Houston, TX 77219)

SURGERY

"Little Debbie" 7"

It's been a long time since they've released anything. Well, here it is. A rave-up of rave-ups with a rulin' rifforama. Sean's pissed-off and he's not gonna take it anymore. The B side (Queen To Queens Level Three) is a slower mid-'70's STONES-sounding experience. Love me tomorrow. - CAKE (Amphetamine Reptile Scale 45)

SWAMP ZOMBIES

"A Frenzy Of Music And Action" CD

As the name implies, these cats are psychoswampsters. And they play it up to the max. With lyrics like "Since I've been unemployed I've become obsessed with thrill killers", you get the picture. Pretty decent stuff overall, great to listen to in a bar drinking heavily but it does wear thin on me after awhile. - Al (Dr. Dream 841 W. Collins, Orange CA 92667)

SWEET CONVULSIONS

"Sweet Convulsions" 6-song 12"

Good, intact industrial-likin' goodies from this intelligent two- some band. There is a Stiv Bators vocal-influence that is acknowledgeable and worthy. They do a dead-panned vocal version of the Gloria Gaynor disco classic "I Will Survive!" Hey,

don't believe them when the fuckers say that disco music is history. Pick this up and boogie...if you can. - CAKE (Pffff! Records P.O. Box 9131 Newark, NJ. 07104)

SWIRLIES

"Sarah Sitting/Didn't Understand/Chris R." 7"

Some may say that, as far as the grunge-thing goes, that this record would be a good "crossover" into the world of college-pop. Of course, that would never cross my mind... and if it did, I would seek—and KILL. -Thom (Slumberland Records, Box 8012, Silver Spring, MD 20907)

TECH AHEAD

"Certain Revenge" LP

Sometimes it's real hard to find an album that just wakes you up as to how good a band really is. "Irresponsibility", the first track, is a spine-tingling mess. Industrial-grunge was bound to happen...is happening...but not as good as TECH AHEAD. It's fucking brilliant. From the cover depicting an ant carrying away a minute human fetus to the CRASS/PENI-ish lyrical writing style to the music. Pulse-pounding and out-of-control. Licked to death by a copy! - CAKE (Antarctic Records Kirchstr. 5 8901 Aindling 08237/5020)

THEE HEADCOATS

"Something Went Wrong/It's Your Own Fault" 7"

More great trashy garage rock from the master Billy Childish. Mr. Childish patented England circa '65 sound and production come out in your face on this release. But what else would you expect. Rocking as usual. -Thrashead

(Dioynsus Rec., P.O.Box 1975, Burbank, CA., 91507)

THEE HEADCOATS

"Something Went Wrong" 7"

The (yowza) mono-Tom Jones of the '90's with his millionth and a half piece of vinyl. Same cool punk/early KINKS sound. Love those guitars in the background, Billy (the Childish Wonder). - CAKE (Dionysus Records P.O. Box 1975 Burbank, Ca. 91507)

THIN WHITE LINE

"Enough is Enough" 7"

Woah! Hold everything—I am not quite sure WHAT I think of this, but I THINK I like it—I am going to have to listen to it about 10 more times to GET USED to it. This is unique. Multi-layered "rock" with a very STRANGE timing, strange, layered vocals—hell, grab this just because it is so different! -Thom (Smog Veil Records, 441 East 222, Apt. 13, Cleveland, OH 44123)

THREE D. PICNIC

"Sunshine and Cockroaches" CD

These guys, especially Dallas Don, has a knack for writing really really good, catchy pop songs with great arrangements and hooks, uplifting melodies and quirky/cute lyrics. Don should teach courses to all the bands in the world who couldn't write a tune if their life depended on it. He knows the formulas for a good variety of rock/pop styles and these styles are showcased well on this CD. But, and there's always a but, I just hate this stuff anymore. - Al (Cargo)

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Not bad metal-flavored punk rock except that I am convinced that the lyrics were written in WORDPERFECT v5.1 with the help of WP's online THESAURUS. Hey, if that's what you're into, fine. Just don't expect me to give you brownie-points for your "intelligence." Also, metal is dead—and you really don't want to appeal to metalheads anyway—they're all fuckin' dweebs with hair extensions. -Thom
(Smog Veil Records, 441 East 222 Apt. 13, Euclid, OH 44123)

TOOL

"Opate" 6-song CD
These local boys got signed pretty fast. It's a good debut full of rollicking riffs, funk (unassholelike) bass and great soulful singing by Maynard (who's a nice chap as well). I'm really impressed by this. JANE'S ADDICTION meets PRIMUS (kinda) with excellent musicians. Buy it! Buy it! Best songs on this: all of them! The extra untitled song is def...stream of consciousness acid flashback wackiness! -CAKE
(Zoo Entertainment/RCA)

TOE TAG

"1992 Demo" cassette
5-songs, including a new version of "Tight Rope," the BEST song on the "1991 Demo," and a song just as good as any other on this tape, which says a lot. Let's hope they get vinyl out and don't need a "1993 Demo," because this band kicks my fucking ass for a loop every time a play it! GET A COPY! A&Rs take note. Your boss will give you a pay raise if you can land this band! -Thom
(contact: Bruce Windom @617-422-0441)

TRI-STATE KILL SPREE

"Bathubmeth" 7"

Metallic rock punk that takes its stab at the Rollins Band thing, but never gets too far with it. Also the flat generic punk vocals got on my nerves. I hope they get barricaded and turn the guns on themselves. -Pookie (SFTRI)

TURBONEGRO

"Hot Cars and Spent Contraceptives" CD
Buy this just for the intro on "Librium Love," the rest of the album falls into place. Slightly metallic, but SO fucked up, angry yet FUN that I have to recommend this CD highly. THROUGH your face, not in it. From a bit of buried metal hooks [not enough to phase me] to balls-out garage punk at it's finest, this opinion is one of my most positive of the issue without a doubt. -Thom
(Big Ball Records, Box 2638, Solli, 0203 Oslo, Norway)

UNCLEAN SPIRITS

"Sometimes I Wantcha For Your Money/Are You Ready For Me?" 7"
I love this, and I'll tell you why. Well-written songs with great guitar hooks splashed with great vocals, a twist of humor and a blues-beat but with an edge that propels this catchy noise deep into one's cranium. -Thom
(Giant Claw, G.P.O. Box 542d, Melbourne, 3001, Victoria, Australia)

UNDEAD

"Live Undead" LP
Ex-Misfit Bobby Steel pulls of a hard as hell 16 cut live LP. 77-style punk with those infectious Misfit-style choruses and hooks. Recording on par with a bootleg, though. Vocals actually break up at points. The 10 best songs recorded in a studio with the right players would be a force to reckon with. Vinyl actually features bonus tracks, which could

be the start of a cool trend. Does Danzig know he still covers "Bullet?" -Martin McMartin (Screamin' Skull Records/Skyclad)

UNDERTAKERS

7"
Man, when they save mono on the label they do mean lo-fi, huh? 60's garage that sounds like it's comin' from behind a wall-o-dirt, which is cool. The screams on the best cut, "Lookout" remind me a helluva lot of the singer in the Monomen. Die-hard fans of the genre will dig the sound, sleeve, etc... -Martin McMartin
(Tombstone Records, c/o Disgraceland, PO Box 21308, Eugene Oregon. 97402)

UNITED MUTATION

"Gottterdammerung" 7-song 7"
A test pressing! Nasty hardcore—or is it grindcore? It's a crossover of both, actually. And it's pretty fresh, too. Worth a hearing aid... -Thom
(Lost & Found Records, IM Moore 8, 3000 Hannover 1, Germany)

UNSOUND

"No Choice" cassette
Fast, punchy and refreshing punk rock with a hardcore edge that got my panties wet. Lead-vocalist has a very original style; oozing with emotion with a tight, energetic band backing him up. I could listen to this again, and I think I just might. It's a keeper. -Bianca
(Unsound, P.O. Box 172, North Palm Springs, CA 92258)

UP FRONT

"Daybreak" 7-song 7"
WONDERFUL hardcore! So well produced I almost shit! Vocalist is a bit high-pitched and unique for the genre. A song per inch, \$3.50

ppd, lyrics sheet enclosed, what more could you want in a record? SEEK OUT this record and buy TWO copies when you find it. -Thom (New Age Records, 1036 Mt. Whitney Drive, Big Bear City, CA 92314)

VANILLA ROCKET FLESH

3-song 7"
SO MUCH noise that it's almost a sexual experience. Poor production keeps this from being the classic it might have been. VRF have more edge than most UK bands I have heard lately. I hope they keep it up... -Thom (Katou Records, An den Baken 24, 2312 Monkeberg, W. Germany [put two little dots over the 'o' in Monkeberg or else who knows where your letter might end up!])

VARIOUS

"Vhuteams Archetypi" CD
A comp of various modern and industrial sounds, some more orchestrated while others remain more minimal, but most seem to derive their percussion from electronics rather than manual means. Thankfully, nothing here really holds any major disco aspects. Bands include Laibach, Hunting Lodge, Garechtigkeits Liga, S.P.K. and Lustmord. Not really up my alley, but maybe yours. -Pookie (Mute/Elektra)

VARIOUS

OliveLawn/The Jack of Hearts 3-song 7"
OLIVE LAWN (those great San Diego boys) contribute an orgy/feedback/distorted live cover of BLACK SABBATH's "Symptom of the Universe." Nickel to my dimes, man. JACK OF HEARTS do a cover of "Jumpin' Jack Flash" an original: "My Box Of Love", but they ain't that great. Limited to 500. -CAKE

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(No Guff Records 4020 Southwest 327th Ave Federal Way, Wa. 98023)

VARIOUS

"The Tyranny of the Beat" CD
A whopping 75 minute comp of interesting sounds all previously released that run the gamut from mostly electronic and industrial to post-punk and progressive. 17 tracks by 17 bands including some well-known and some lesser-known such as Throbbing Gristle, Einsturzende Neubauten, Can, Swell Maps, Boys Next Door (pre-Birthday Party), Monte Cazazza, etc. Not too shabby and quite possibly something for almost everyone (maybe). -Pookie
(Mute/Elektra)

VARIOUS

"Smells Like Smoked Sausages" Dbl 7"
A (yummy) tasty treat from the deep vaults of Amphetamine Reptile. Includes TAR, COWS (with a cover of LEADBELLY's "My Girl"), HELMET, HELIOS CREED, VERTIGO, BOSS HOG, GOD BULLIES and SURGERY. Fuckin' record collector heaven, so to speak. Mario Thomas would make sure that Robert Reed did not pick up her children after school. Meatballs for all. - CAKE
(Sub Pop P.O. Box 20645 Seattle, Wa. 98102)

VARIOUS

"Mummies vs. The Wolfmen" 7"
These two sevens come inside this great little comic book (thick expensive glossy stock and all) about a cartoon battle between the Mummies and the Wolfmen over a convenience store six-pack. Through the 60's garage punk both bands produce was up to exact specifications (recorded in big full-blown mono), they did little for me and the

packaging blew away the actual music. 2 covers from the Mummies, two originals from the Wolfmen. -Pookie
(SFRTI)

VARIOUS

"Shortcuts, Abbreviations, One-minute Eggs" 15-song 7"
There's no way I can discuss the whole thing, but let me just say that you need this, if for nothing else, for the song "Breaking the Toilet" by FLEISCH LEGOIFLY ASHTRAY, BIG SIP and UNCLE WIGGLY also pull off some orgasms. Worth a search! -Thom
(Martin Tusch Schallplatten, Schweidgasse 5/24, A-1020 Wien, Germany)

VARIOUS

"How Much Longer?"
EARTH CITIZENS/DEKADENT 5-song split 7"
Great CRASS-like fold-out poster sleeve from these two bands from Switzerland. Hey, the "elaborate" packaging is cool. These guys are extremists - they attack CRASS, DEAD KENNEDYS because they released records on CD (cause CD's are patented by Thorn/EMI). Guys, it's a fucked-up world! Don't blame others for that - we're all to blame. Humans are imperfect. Sorry. - CAKE
(Romp Productions P.O. Box 6347 6000 Wzern 6 Switzerland \$3 ppd)

VARIOUS

SLEEPER/GUTWRENCH 3-song split 7"
Punk/hardcore split 7-inch with lo-fi. Not bad. SLEEPER is the best band on this with a good vocalist. GUTWRENCH has got pretty bad lyrics with a cliché approach. Sorry. - CAKE
(Excursion Records P.O. Box 3103 Bellingham, Wa. 98225 \$3 ppd)

VARIOUS

"Not the Singer But the Songs -- An Alex Chilton Tribute" CD
Amazing. I don't care if you like Alex or not, you MUST admit that in his corner of the ring, he has no match. It is so evident in this tribute to his excellent history of folk songwriting. Some of the more notables: YOUNG FRESH FELLOWS "She Might Look My Way", HEAD CANDY "Thank You Friends", and PINK SLIP DADDY "Junkyard." NOT my normal fare, but a BIG exception to the rule. Expand yourself for a change. -Thom
(Munster Records, P.O. Box 18107, 28080 Madrid, SPAIN)

VARIOUS

"Nazis Raus" LP
A compilation put out by Weird System Rec and Zap fanzine. This whole album is dedicated to slamming nazis all over the place. 18 bands with the likes of Die Toten Hosen, Razzia, Blut & Eisen, Slime and a bunch of other classic German punk and HC bands letting all nazis know they can go straight to fucking hell, I love it. I wish there was more comps like this. -Thrashead
(Weird System Rec., Alstertwiete 32, 2000 Hamburg 1, Germany)

VARIOUS

"Nardwuar The Human Serviette Presents.... Clam Chowder and Ice Versus Big Macs and Bombers" LP
Well done comp with a sort of a theme - Canada vs. the U.S. The American bands include the Muffs, the Mummies, Hoodss, Beat Happening and Mudhoney and the Canadians include Nomeansno, the Evaporators, the Smugglers and Supercollider to name a few. This project even goes as far as to put interview segments in the line-up

and includes a great 24 page booklet. Quality bands produce quality sounds and a quality record. - Al
(Naardwuar, POB 27021, West Vancouver BC, Canada V7T 2X8)

VARIOUS

"Words To Live By, Words To Die For" 7"
Normally, I love compilations. They give me a quick and dirty opportunity to hear a bunch of bands, usually many of which I am not familiar with, in measured doses. This is an EXCELLENT comp. I love it so much as a matter of fact that I am BUMMED that I have little else by any of these bands. I do have an UNDERTOW split with RESOLUTION, but that just ain't good enough. Fuck. This hardcore compilation features six bands, which are: MOUTHPIECE, OUTSPOKEN, DRIFT AGAIN, COUNTER PUNCH, TURNING POINT and UNDERTOW. All of the material on this disc is well recorded, well composed hardcore that strikes me strange as being from 1991. This is how they USED to do it. An interesting potpourri and a great sampler to take you in the right direction whilst shopping. -Thom
(New Age Records, 1036 Mt. Whitney Dr., Big Bear City, CA 92314)

VARIOUS

"The Violence Inherent in the System" CD
A person from a fanzine called Noise for Heroes (so humble I couldn't find his/her name anywhere on the cd) put a ton of effort into this obvious labor of love to expose 22 really good, bullshit-free rock n' roll bands. A rarity for any comp, almost all the bands showcase keepers with more than adequate production that manage to sport their mostly American influences proudly without turning it into total rehash. Lesser known highlights

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Heavy grooves are still there, but they tend to o.d. on speed-freak metal guitar solos. The deep vocal groans sound kinda like the dude from Metallica ta' me, which could work for or against these guys depending on which side of the hairbanger fence you're on. I guess if I was 14, stuck in my room on Friday night with nothin' to do but pop my zits, I'd throw this fully digital monster on to fuck with Mom's head. A fun record. - Martin McMartin (Geffen)

WOOFER

"Courier", "In Sequins"

O, the infamous guitarist from Olivewawn, goes it alone with his own little solo project. Although the sound isn't that earthshattering, it is fitting for this piece which gets down right scary at times. Probably free form playing over top of frustrated vocals. Not bad really considering. I knew O was weirder than Olivewawn would lead you to believe. - Al (Sympathy)

WRECKAGE

"Phoenix Rising" cassette

KROQ-pop meets mainstream bubblegum (wait, they've already met and they're sleeping together!). It's not my cup of tea, but if you like "commercial alternative" then this is for you; unless I find you and SHOOT YOU first. Reminds me of MODERN ENGLISH which is a crime upon itself. - Bianca

(c/o Anthony Tate, 638 West Knoll Drive #4, West Hollywood, CA 90069)

YUPPICIDE

"Fear Love" LP

Actually, a real pleaser for those of you who still yearn for vital h/c, mixed with a British 77-style feel. Singer delivered politically bent vocals with a matter of fact style I found refreshing. They come off steadily persistent rather than preachers screaming in your face. A.O.K. - Martin McMartin (Wreck Age, 451 W. Broadway 2N, NY, NY 10002)

ZENI GEVA

"Total Castration" CD

Repetitive painful shouted vocals and slow colossal riffs that dredge through some low basement level tones. I dug it though it is a bit derivative of, well let's just say they have a song called "Godflesh," and if you can't figure it out then you deserve to get your ass kicked. I can see it now, Cake getting strap-on ass raped by a decaying now male hating (oh wait, did I say male hating; we're talking about Cake here. What I meant to say was she-male hating) Ruth Buzzy while undead Buffy (I heard she gave good helmet!) and Jodie take alternate swings at his face with golf clubs. - Pookie (Public Bath, P.O. Box 2134, Madison, WI 53701)



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This is NOT an AD!! It's video reviews by THOM!

RED

When I heard that there was a "Tube Bar Movie" I almost hit my head on the ceiling. For those of you who don't know, "Tube Bar" is a cassette [now CD, too] of prank phone calls that some guy made to this other guy named RED [of course] in a bar and shit like that. Well, I couldn't wait to see it! Anticipation screwed up my eating and sleeping patterns. I couldn't focus on life at all. My girlfriend left me and I didn't even notice. Finally I get the chance to pop it in the VCR, and I kicked back with a sealed bag of microwave popcorn [I don't have a microwave] to watch it. WHAT A PIECE OF GARBAGE!! It looks like a B&W slideshow of bad poses— not live action or acting—just a slideshow of photos with some guy named LAWRENCE TIERNEY answering the phone for 25 minutes pretending to be Red. Many "stills" are shown many times, and it got redundant and pointless. Then, just as I was reaching for my roll of scotch tape to cover the erase-tab on the tape so that I could record THE SIMPSONS, the thing went live-action— only this time the phone calls are fake, overdubbed [and VERY VERY stupid] crapola that only sets the stage for some guy to walk in and say "hey, I made the calls" as a joke, to which Red pulls out a shotgun and blows everybody's head off. I'll take the audio cassette version anyway. This is almost as sacreligious as the upcoming DARBY CRASH movie, but not quite.

(Film Threat Video, P.O. Box 3170, Los Angeles, CA 90078-3170)

FREAKY FUCKIN WEIRDOZ

"Bitch Make Sandwich/Homeboy"

Great. JANES ADDICTION meets the BEASTIE BOYS for this unintentional spoof of ego-tripping bands everywhere. I HATE music videos that are edited with millions of split second images, so that one could never get a long look at anything. Oh, well. I bounced the tape over to EP mode so that I could still-frame it. I don't recommend this kind of torture to anyone. Production quality is good, but what difference does THAT make when the songs, and the band's image, is so poor? Gag me until I ooze, please.

(Arista Records)

JAB

Wow! This short film runs for about 15 minutes or so, and it is a challenge visually. Rather than give away the whole storyline, let me just say that it is a futuristic parallel to today's drug "fix." The imagery is very startling and brilliantly executed. Get a copy of this, it's brill. Two thumbs up.

(David Brooks 213-233-9305)

PREMADONNA

A 30 minute vid that, although sloppily edited, is very well done. My copy is in EP mode and is BAD quality. This tape is basically a performance art "song" with mostly voice-overs and images ranging from projection to self-mutilation to violence. Basically, this is just another theme statement on how fucked up the world is, but you know, that's ok in this case. Parts of it don't make much sense but it COULD be me being dense. Who knows? Al would probably like to watch this with a bag of popcorn and a juniper bush... it's VERY visual.

(Merchandise Revolt, P.O. Box 105, Brandon, FL 33509)

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ARISE DOGS the first issue of "Anathema" is here! For \$1 you get comics about sex, weirdness, poverty and alcohol... Yipee! Send to Edward Jackson, Apt 1-C 1400 W. Madison, Maywood, IL 60153

HEY, DENVER COLORADO I'm a 25 year old male moving there the last week of June. Im very much into underground music and am eager to hear from (and eventually meet) people who are involved with the Denver scene. I know no one there but my parents so please help me out. Write to: John, 3302 Keswick Rd, Baltimore Md. 21211 (410)467-2746

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TWO LOCKED DOWN older longtime L.A./ O.C. scenesters being held against their will by that "evil empire" known as the Dept. of Corrections. Need letters, photos, whatever from whoever (especially girls). Write to: Tom Froehle, D-88255, A-5-109-L, P.O. Box 409000 Ione, CA. 95640

LET'S PLAN OUR DESTINY! 17 year old female visual/ artist/ musician looking for like-minded kindred spirits to plan future collaborations with. Info alternative: Psychedelic Furs, Velvets, Lush, Curve, Patti Smith, Live. INDIA, 28 James St. #11 Milford NH. 03055

VIDEOS! VIDEOS! VIDEOS! Available on any world system! (Europe is PAL) Movies, Live Shows, Punk Documentaries, Industrial, Ska, Hardcore, Punk! Rare stuff old and new. From all over the world! Even 1991 GG Allin shows! Send \$1 or \$A.S.E. for a big list! Or give us a call and see if we have what

you want. Fast service, No rip-offs, Fair prices. P. De Mattia 8 Haddon Road, Hewitt NJ 07421 USA. Phone (201) 853-4420 VIDEOS VIDEOS VIDEOS VIDEOS

VIDEOS FOR SALE: Have nearly 100 Hardcore, Thrash, etc. Videos for \$5.00 + P&H each. Send S.A.S.E. for list. WANTED: Anything and everything I can possibly get dealing with The Trash Brats, Dogs D'Amour, Black Flag, & Rollins. Write to: Brad Harlak, 7344 Detroit MI. 48228

LARGE HARDWARE: Gringing surf/ skate rock. First two singles on blue and clear vinyl. Collectors you gotta have, before vinyl is almost obsolete. Also L.H. hats \$6.00. Each record \$5.00. Stickers free always. Look for L.H. on comcast cable and at Club Lingerie in June. 16927 Suffolk Y.L. CA 92686

GUITARIST WANTED L.A./ O.C. area for RHYTHM COLLISION. Punk/ H.C. melodic noise, etc. Bla Bla..... P.S. the "Pressure" LP is still available for \$7.00 ppd to H. Margolis, P.O. Box 865 Agoura CA. 91376 phone (818) 991-4428

TAPE TRADERS: Punk, Hardcore, Ska, Metal. Over 800 titles. Send your list, I'll send mine. Or if your tired of spending \$ on records that suck, send 2 stamps for list. Josh Posh, 41 7th Ave. Brooklyn N.Y. 11217

FOR SALE: Varnkers LP, Disorder, Blitz, Gonads, Flux, Discharge, X-ray Spex, Oi, Punk, Ska, Originals. Also live Napalm Death EP (only sold on their tour) Write for list. Chris Andrea, Dings House, Oxford St. St philips 1352 OQU, Avon U.K.

PRISONER-21 yr old P.O.W., Being held hostage by the state of Nevada. I'm into Punk, Anarchy, and LSD. I am getting out this year and I'm looking for some good conversation to pass the time. Charles Orr 32490 P.O. Box 1989, Ely NV 89301

WANTED: Bass player, Drummer to complete band. Influences: Husker Du, Flipper, Fear, Clash, Replacements, Lou Reed. Very democratic, males & females encouraged. No attitude problems or ego trips please. Call Jeff in the Los Angeles area. (310) 398-9377

DIYers, we want to help distribute your music. We're looking for music and spoken word releases to include in our catalog. All formats accepted. Send SASE for information. Subjunk, P.O. Box 32, Prudential, Boston MA. 02199

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BANG! #23 SPECIAL ALL BABE ISSUE is available with Lydia Lunch, Kavia Kleavage, Beverlee Hills, Kristy Swanson and more. Send \$1 cash and two stamps to: BANG! 77 Newbern Ave. Medford MA. 02155-6430. (we're looking for writers.)

TWO FUCKIN' DOLLARS gets you the second issue of CLOWNS KILLIN' PEOPLE packed with prime beef, art, reviews, fiction. Send us your stupid fuckin' product and we'll review it. Write: A Secret Devil, Box 32/52 Call lane, Leeds, LS1 6DT, England. Kill The Business!

GAMBLEAHOLICS! Learn how you can beat your buddies and the casinos at Blackjack and Poker. Also find out how to win at the Horseraces, Roulette, Sports betting, Craps and others. Send stamps or SASE for catalog to: P.O. Box 22421, Dept Fe, Santa Barbara CA. 93121. Bob Marley lives on-- reggae and punk are king!! Get out of here!!

LIVETAPES/ VIDEOS FOR TRADE: Sisters, Ministry, Rollins, Nirvana, Revco, NIN, Naked Raygun, Pixies, Young Gods, Neubauten, U2 etc. Huge list! Looking for low generations only!!!! Send lists to: Torsten Meyer, Fuhrbergsweg 1, W-3101 Wathlingen Germany

WANNA HEAR A WILD AUDIO CASSETTE? Send a blank cassette for one of the most intense spoken word tapes ever recorded. Also, write for Free fanzine guaranteed to blow your mind wide open. Send address to: C.F.B.E., PO box 060382, S.I., N.Y., 10306-0004, U.S.A. We bet you'll never be the same again. This is no joke. Send 2 US stamps for a faster reply.

LORD!! HUNCH NUMBER 4. Solid Action and Loaded with Snailbox, Bomp!! Records, Slot, Drums w/ Guns, Mike Daskogil,

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HARDCORE, ANTI-CHRISTIAN PUNK BAND in need of Guitarist w/ versatility and kind of a bluesy punk tone. 882-8448, 876-2884

I'M LEAVING TO WORK IN SAUDI ARABIA for two years. It's going to be a long lonely haul so I will need penpals. I will also be traveling through Europe and Asia for two weeks every four months. Would like to meet up with people. I would like to correspond with people into alternative lifestyles throughout the world. Send all mail to: Dyno Soore, 308 E. Las Flores, Arcadia, CA 91006 (All mail will be forwarded.)

I WILL BE TRAVELING TO BERLIN for two weeks sometime in Sept./Oct. Would like to meet up with anyone there who knows the city and its underground/alternative nightlife. Dyno Soore, 308 E. Las Flores, Arcadia, CA, 91006

ANTI-MRR CLUB #3 OUT NOW! \$2.00 postpaid, green money only. Get it while it's relatively recent. Also starting to accept submissions of essays for Anti-MRR Club #4. If you hate MRR, write me a half page or full page essay on why you hate MRR. I'd like to thank Lightning Rod of Seattle, Wa. for their "White Liberation" ep (it's not what you're thinking, it's like a strange mix of Iron Cross and technopop, done by college students). I'll be honest with you, I don't much like industrial, but since Lightning Rod kind of broached the subject, you industrial bands are welcome to send your records too. Maybe you industrial bands care less about MRR than the punk bands do because you don't care if MRR hates you or not. Statement of hatred of MRR with record, please. Write Paul Mendelowitz, P.O. Box 3326, Redwood City, CA. 94064

VIDEOS AVAILABLE!! 100's to choose from ala Melvins (7 hours), Tar, Surgery, Cop Shoot Cop, Unsane, Oxbow, Alice Donut, Helios Creed, Pain Teens, Jesus Lizard, Helmet, Laughing Hyenas, Muftis, Cows, Digits, Lubricated Goat Babes in Toyland, Hole, Sluffish, Haunted Garage, Urge Overkill, Neurosis, Boss Hog, Nirvana, Coffin Break, Sonic Youth, Born Against, Jawbreaker, Pussy Galore, Wiseblood, Foetus, Dwarves, GG, Poison Idea, Ministry, Lunachicks, Fluid, Big Black, Soundgarden, Hardons, Smashing Pumpkins, Killdozer, Bad Brains, Chili Peppers, Nymphs, Napalm Death, Suckdog, Leeway, Superchunk, Godflesh, L7, Muhoney, Tad, Steel Pole Bathub, Birthday Party, Voivod, Cromags, Nomeansno, Fugazi, Primus, Black Flag, COC, Butthole Surfers, SNFU, Kern Ficks, Compilations, tons more! ntsa usa video format only. Vids wanted by Clawhammer, Spoon, Halo of Flies, Trash Can School, Railroad Jerk, Hammerhead, Warlock Pinchers, Jonestown, Bewitched, Victims Family, Slug, My Bloody Valentine, Pressure Head, Bastards, Vexed, Distorted Pony, Dust Devils, Vertigo, Fastbacks, Bastro, Among many others. Serious traders-your list gets mine. Or send 2 satamps or \$1 for huge list with cool prices. Next day service! Write: Jay Kuehm, 1026 Thomas Blvd, Mundelein, IL 60060 (708) 680-5073

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GOTHIC BOY SEEKS CORRESPONDENCE with other Believers of the Unpure. I enjoy sex, death, pain, music, literature, and music with a slant to the darkside. Let's exchange poetry, thoughts, expressions. Write to Al Aguilier, po box 39, Suisun, CA 94585, will be relocating to San Francisco soon.

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STOP BUYING THINGS YOU LIKE. Buy something you'll hate: Sockeye/Sheep Squeeze split 7" ep. Only \$3 US (\$5 Overseas). Limited edition of 500. Buy now. Dave/PO Box 2143/Stow, OH 44224. Or send an SASE for full catalogue of vinyl treats! I stock only the worst records.

BOOTLEGS-SALE OR TRADE: LP's-Fear-Living with Fear/ Nirvana-Live Reading 91/ Husker Du-Everything Falls, Includes first two 7's/Buttholes-Caso Raro/7's-Deepwound, insert, blue wax/Fall-77 Demos/ Dickies-Studio Demos/Prices, Post Paid Airmail USA. LP's-\$20/7's-\$10, Less for multiples! Details, List or \$1 To: Smith, 26 Paddock Rd, Lewes, Sussex, BN71UU, England.

TRADE/SALE: British 80's Punk-Discharge/ Ejected/ Partisans/ Blitz/ Ultraviolent/ Etc/ European Bootlegs, and More! Wanted-Genetic Control 7"/ Cop Shoot Cop- Headkick Facsimile/ Naked Raygun-Basement Screams/ Really Red-Modern Needs, Despire Major Majority/ Where Birdmen Flew/Big Grass Peel/ Husker Du-Free Land/ Wierdos-Nuetron Bomb/ Minor Threat-Eyes/ Trades Preferred! Smith 26 Paddock Rd. Lewes, Sussex, BN71UU, England.

NOTHING SACERED #5 IS HERE!! This issue: underground film legend Nick Zedd, the Tribal Trip! rhythms of Monkey Paw & Wood and Smoke, part one of Pleasant Gehman's Rock and Roll Diaries, blistering fiction by Conrad Napa, mind-bending poetry by Jay Sennicki, Justice Howard, Sa Griffin, Fido Von Sydo, etc. New \$12 by 11 format, Offset printing, Classifieds. You need a dosell \$2ppd/copy to: Nothing Sacered, POB 3516, Hollywood CA. 90078

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SUBURBAN WASTELAND #2 out now with Shonen Knife, Public Bath Records, reviews and other stuff, 75 ppp. #3 out in June, free advertising- write for info. Also interested in doing indie projects with Japanese HC/punk/underground bands- please write: Suburban Wasteland, c/o Jon, 2161 Bunker Hill Dr., San Mateo CA. 94402. Interested in corresponding/ trading with Japanese punks, also.

SHONEN KNIFE WANTED: original Japanese pressings, videos, live tapes, interviews, photos, bootlegs, articles, shirts, etc. Also looking for other Japanese punk/HC stuff. Please write: Jon, 2161 Bunker Hill Dr., San Mateo, CA. 94402 USA

VIDEO FOR SALE OR TRADE: 100s of shows. GG Allin 91 & 92 shows, Ramones, Social D, Mudhoney, Nirvana, Danzig, Cramps, Helment, L7, Lunachicks, Hole, Jesus Lizard, Bad Religion, RHCP, Primus, James, Siouxsie, N. Cave, Fugazi, Bad Brains, Melvins, Dwarves, Buttholes and many many more. Write Merle Allin, 298 Mulberry St. #7D, NY, NY 10012. Call (212) 274-0803. Traders send list.

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GUITARIST, 25, with many years experience in underground music scene seeks same. Serious project inspired by the raw energies of Bad Brains, Bob Mould, Buzzcocks, Dag Nasty, Fugazi, Minute/Hose, Subhumans, Thinktank, KXLU, Subpop, Peni, Zappa, Zounds, etc, but creative, original with Brash & Melodic edge. Not thrash or metal, but everything around it. Various styles, ready to gig and record. Integrity important. L.A. area. Write: P.O. Box 110, Canoga Park, CA 91305

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SKOINK 6 (punk, Oi, ska, hardcore fanzine) now available featuring Red Alert, The Scatterbrains, The Way, Red London, Blanks 77 and articles on SE headline, the scenes in Colombia, Finland, Spain, etc., plus news and tons of record/ fanzine reviews. Send \$1.50 (surface) - \$2.50 (air mail) to: Johan Van Mieghem, Postbus 41, 9550 Herzele, Belgium. Although its two separate things, S.H.A.R.P. Belgium can also be contacted at this address.

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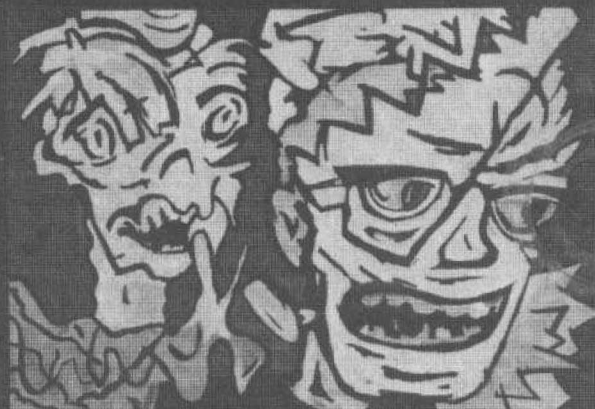


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COWS



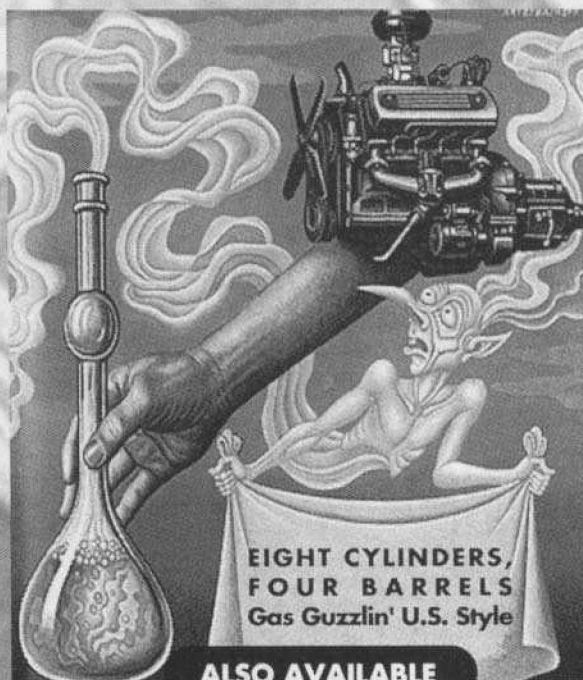
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TAR



EIGHT CYLINDERS,
FOUR BARRELS
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REPTILE

ONLY ONES

WIRE

BUZZCOCKS

WEDDING PRESENT

EXTREME NOISE TERROR

SYD BARRETT

SMITHS

NAPALM DEATH

PRONG

THE JAM

STIFF LITTLE FINGERS

GANG OF FOUR

SLITS

DAMNED

BOLT THROWER

WRITE TO DUTCH EAST FOR A CATALOGUE.

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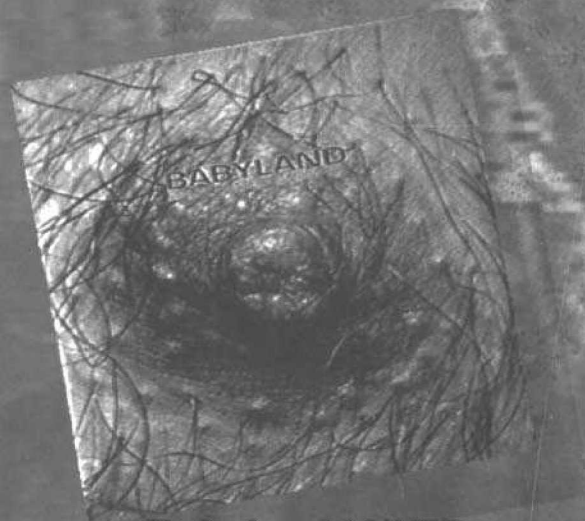
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"Brainwashing"**



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debut LP/CD**



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"Everything That Isn't"**



**Babyland 12" EP
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